

The NEW YORK
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JAMIE COUGHLIN
(GIRLS a-La-CARTE)



DON CLARK
(JAZZ BABIES)

THE NATIONAL THEATRICAL WEEKLY

AT LIBERTY NEXT SEASON

THREE SEASONS FEATURED
WITH CHARLIE ROBINSON'S
PARISIAN FLIRTS



AL RAYMO

:-: A STAR :-:

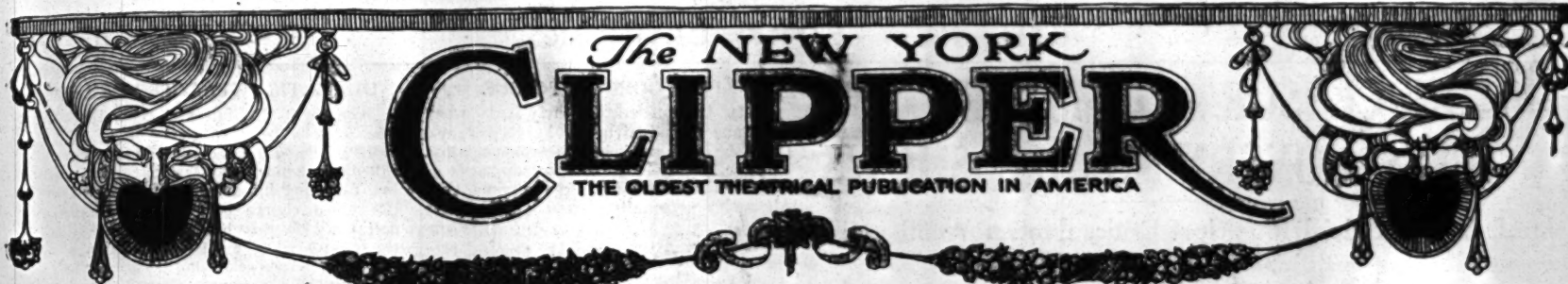
THAT'S RECOGNIZED AS
THE PEER OF THEM ALL IN

ITALIAN CHARACTERS

STAR THEATRE, BROOKLYN, THIS WEEK

Personal direction BOB BAKER Putnam Building





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TEN NEW THEATRES GOING UP IN CHICAGO SHORTLY

A. H. Woods Announcement of Another House, Is Only Part of Big Building Program. Selwyns, Erlanger, Morosco Also Reported to Be Active

CHICAGO, Ill., Apr. 17.—Chicago has taken a theatre craze, which, when it has completed its building program, will have given the city at least ten new theatres, six of them to be devoted to standard attractions, while the others will be divided between motion pictures and vaudeville.

Plans were completed here Thursday for one of the two new theatres to be erected by A. H. Woods, who has obtained a lease for the Randolph and Dearborn corner, diagonally opposite his present Woods theatre. There he will begin the erection of his new playhouse on May 1 and plans to have it completed for opening by Jan. 1, 1921. The house will undoubtedly be named The McCormack. The theatre will cost \$500,000. The building will be for theatre purposes only and will contain no stores or offices. It will have a seating capacity of 1,600.

The present building will be demolished immediately and work rushed on construction. The lease runs for 21 years and was signed early this week in New York. Woods will pay the Leander J. McCormack estate \$15,000 a year rental until the theatre is opened and \$96,000 a year thereafter. No mention is made as to when the other new theatre, planned here by Woods, will be started, but it is thought that plans for this will not be completed until the opening of the McCormack.

Upon the heels of the Woods achievement, comes word that the Selwyns will build twin theatres in Chicago, that A. L. Erlanger will also erect three new theatres here, two in the loop and one on the North side adjoining the Edgewater Beach Hotel, and that the Shuberts and

Oliver Morosco also are planning the erection of several more houses in this city.

A \$1,000,000 first mortgage 6 per cent serial bond issue on the new Roosevelt theatre property has been underwritten by the Central Trust Company. The theatre will seat 2,000 and is to be built on 91 and 94 State street, directly opposite Marshall Fields and just north of the Stewart Building. The Ascher Brothers will build and operate the theatre, in conjunction with their chain of movie houses. They also own the fee, which is valued at \$1,400,000 and the building and equipment at \$600,000. When the new Roosevelt is completed, State street, between Lake and Van Buren, will contain the State Lake Theatre, The Capitol, The Randolph, The Orpheum, The Castle, The Bijou, State Congress and the Rialto theatres.

Barbee's Loop Theatre, at Monroe and Dearborn streets, opened last week with a policy of first run motion pictures. The building it occupies was the Old Inter-Ocean Building and it took many months to wreck the interior and convert it into a theatre. The house, from all expectations, should prove a financial success.

Plans have also been completed for three new vaudeville theatres, all to be erected in the outlying districts of Chicago. One will be built on the Southside, another in the Wilson avenue district and the third on the West side of the city. The Julian Theatre, in the Lakeview district, will again be converted into a vaudeville house. This theatre has been playing pictures since it discontinued the William Morris brand of vaudeville years ago.

"HITCHY KOO" STOPS

Marty Sampter's number two company of "Hitchy Koo" closed last Saturday night in Keene, N. H. Dan Sherman, who played the leading role, recently left the show so that he might get his amusement center at Sherman Lake into readiness for the Summer. This, it is said, helped to force the show to close.

Equity members of the company have filed complaints against Sampter, claiming that they were engaged under non-equity contracts, and that they have been forced to buy all their own stockings, shoes, tights and other paraphernalia due them as members of the Chorus Equity Association. They claim that the closing of the show resulted in a row back-stage between Hector Downe, company manager, and the players.

GILBERT MILLER COMING OVER

LONDON, Eng., April 17.—Gilbert Miller will visit the United States again, sailing the latter part of this month, to produce a play by a well-known European author.

"EASY MONEY" RETITLED

WASHINGTON, April 17.—Alan Brooks has changed the name of his show, "Easy Money" to "The Successful Lover." The play will appear under its new name at the National Theatre here next week.

CABARET SHOW GOING TO CANADA

The entire show now playing at the Palais Royal, will be taken up to Montreal shortly by Andre Sherri, who is placing it in the New Blue Bird Cafe, to open for the first time there on May 12th, at midnight, with a special cabaret performance and supper. This show will be the first of a series which Sherri will put in the Blue Bird Cafe. He will put a new one in every three months.

Herbert Farrar is to manage the show, which will consist of all the numbers now used at the Palais Royal, in addition to others, as Sherri enlarges it.

The Yerkes Novelty Orchestra has already been engaged to go from New York. M. Ecole, formerly chef at Rector's, will be there also. The show is being placed through arrangement by A. Boucher, the cabaret-director, with Sherri.

LEVY GETS GARRICK, FRISCO

SAN FRANCISCO, April 17.—Bert Levy, who owns the Princess Theatre, in the Fillmore district, here, has taken a long lease on The Garrick, which adjoins his house and will convert it into a first class motion picture theatre. The capacity of the house, at present 1,800, will be increased by 200, and the property completely overhauled. Levy will expend \$2,500 on the house, beginning work on May 1st.

"LET'S GO" STRANDS

John Sheesley's "Let's Go" company hit the rocks in Portland, Ore., last week, according to reports received here at Chorus Equity headquarters. The going has been rough for several weeks, the players claim.

Complaints have been filed for three weeks' back salary and for transportation from Toronto to New York. The performers claim that, after the breaking up of the Company, Sheesley had only enough money to pay their railroad fare to that point.

Sheesley, it is said, who operated a carnival venture in addition to the musical comedy company, has recently had a run of bad luck. Two elephants with the carnival died causing him to lose one of the chief attractions. This, it is said, set him back considerably, financially.

Among those who made up the cast of the "Let's Go" company were Elizabeth Fox, Harry Clark, Hattie Randolph, W. T. Chatterton, Wm. H. Malone, Dell Lyons, Dell Evans, H. D. Ormonde, Gertrude Hutchison, G. R. McWilliams, Anna McBelle, Mary Ryan, Oliaka Ryan, Rosa Ryan, Mary Sterling, Nellie Bowman, Kathryn Thayer, Verre Campbell and Gertrude Hope.

RIALTO HAS A FIRE

Fire, caused by a static in the motion picture booth at the Rialto Theatre last Saturday night, resulted in a near panic. A Pathe News reel was being shown when suddenly the audience noticed flames being projected on the screen. Some one shouted fire and many made a rush for nearby exits.

A panic was narrowly averted by Albert Warner, actor and official of the Chorus Equity Association, who rushed to the stage and was instrumental in quieting the house. The blaze was then quickly extinguished by the house firemen and the picture operators and the show was continued. The only damage done was the loss of a new Pathe reel.

FORGETS SUIT AGAINST WALTER

It was learned early this week that Nina Whitmore has abandoned her intention of bringing a \$50,000 suit for damages against Eugene Walter. Several months ago, in California, she claimed she was assaulted by Walter, and, following the alleged assault, she instructed her local attorneys to bring a suit for damages.

Now, however, she has changed her mind, she stated, this week. Since the alleged assault, Miss Whitmore stated, Walter has apologized and written to her several times, but she has not answered his letters. Nor is she on speaking terms with him, she explained.

BANVARD FORMING NEW COMPANY

SAN FRANCISCO, April 17.—William Banvard has returned from the Orient and is now organizing another company for a three years' tour of the Orient. The new company will be composed of twenty-five people, and is scheduled to sail from San Francisco on July 7th, and open in Yokohama, Japan, on August 15th.

REHEARSING ROAD SHOW

CHICAGO, Ill., April 17.—Frank J. O'Donnell is the author of a new comedy production entitled "Hello People." He is selecting a cast and announces he will give the initial performance in Milwaukee next month. It will be used for road purposes.

KITTY GORDON RE-OPENS

That Jack Wilson and Kitty Gordon have resumed the entente cordiale that existed between them before their reported break while with the "Lady Kitty" show, is evidenced by their opening last Monday at the Maryland Theatre, Baltimore, in the same act they used recently at the Palace. They are assisted by the Magleys, Frank Griffith, William Conway and Max Hitrig.

Miss Gordon has done nothing since she closed with the "Lady Kitty" show, more than a month ago. The piece is at present in the hands of the sheriff of Clarksburg, Va., where it was attached by Wilson and Miss Gordon on a \$7,000 claim for back salary.

Shortly after the show closed, Wilson organized a new vaudeville act, in which Miss Gordon was conspicuous by her absence. He played the Keith time out of town for several weeks, closing a week ago last Sunday in Cleveland.

A few days after his arrival here, he appeared in the Third District Municipal Court, where he was defendant in an action brought by Douglas C. Burrelle, the auto dealer. The latter claimed that Wilson owed him \$453.76 in charges for fixing and overhauling his (Wilson's) motor car. Wilson, through his attorneys, H. J. and F. E. Goldsmith, claimed the charge was excessive. However, the case was settled.

"JOAN OF ARC" OPENS

SAN FRANCISCO, April 16.—"The Trial of Joan of Arc," in which Sarah Bernhardt recently created the title role, was presented here this week for the first time in English, at the Columbia Theatre. Astrid Argyl has made a vivid translation from the French of Emile Moreau, never once marring the poetic symmetry of the lines. Margaret Anglin plays the stellar role.

Livingston Platt and George Foster Platt are responsible for the richness and the expert staging that characterizes the play as one of the finest ever presented on the coast. As a whole, the piece has a faithful adherence to historical truth. The acting was always capable and in several cases excellent.

Miss Anglin's Joan is human above all else. Others in the cast were Marion Barney, Fred Eric, Eugene Powers, H. Langdon Bruce, Hall Taggart, Walter Connolly, Sydney Mather, William Wagner, Fred Green, George Sharp, Craig Ward, George T. Henderson, Howard Miller, Paul Smith and Albert Wilson.

DIPPEL GOING INTO CHICAGO

CHICAGO, Ill., April 17.—Among the future attractions for Chicago are a four-week session of grand opera, conducted by Andreas Dippel, at the Auditorium, starting May 23rd. "High and Dry," a musical comedy, will come into the Olympic Theatre on May 30.

BLOSSOM SEELEY SUES

CHICAGO, April 19.—Blossom Seeley today filed suit for divorce here against "Rube" Marquard, southpaw pitcher of the Brooklyn National League Club, charging desertion. They were married in 1913 when Marquard was pitching for the New York Giants.

JAMES K. HACKETT CLOSING

James K. Hackett closes in "The Rise of Silas Lapham" this week, to begin rehearsals in "Adventure," a play successfully presented by the French actor, Guity.

BOSTON CENSOR FORMS NEW RULES GOVERNING ALL SHOWS

John J. Casey, Official Municipal Critic, Evolves Another Set of Regulations, Superseding All Others, That Are Accepted by Managers' Association

BOSTON, April 16.—John J. Casey, amusement censor of Boston, has drawn a new set of rules taboos muscle dancing, the use of profanity, bare legs, women in one-piece union suits and the portrayal of degenerate characters on the stage, which have been approved by the Mayor and accepted by the Association of Theatre Managers. Casey is head of the State Censorship Committee, and, after conferring with deputy censors in other New England towns drafted the following rules, which supersede all previous rulings:

"1. Dialogues, gestures, songs (especially parodies), language or conversation of any kind which are directly or by double meaning obscene or lascivious, and intended to suggest sexual relation.

"2. Performances must be confined entirely to the stage. This prohibits female performers, whether artists or members of chorus, from using the aisle for passage-way of the theatre, and performers of

either sex from using or occupying seats in auditorium, boxes or balconies of the theatre during their act.

"3. Females from appearing upon the stage in legs bare. Exception to this only permitted upon authority of the mayor or licensing officer.

"4. Wearing of one-piece union suits by females, where simply used to wantonly display the figure, as in living pictures.

"5. The portrayal by performers of either sex of a dope fiend, wherein the act of taking a hypodermic injection, the inhaling of or eating of dope, or the use of dope in any manner is intended to show its effect upon a human being.

"6. All forms of muscle dancing by performers of either sex. This includes every dance which contains suggestive or repulsive contortions of the human body.

"7. The use of profanity.

"8. The portrayal of a moral pervert or sex degenerate."

SCOTTI OPENS MAY 3

The Scotti Grand Opera Company opens its four weeks' tour of the South and Southwest, May 3, in Birmingham, Alabama. This is the third season of this operatic organization, whose leading baritone and impresario is Antonio Scotti.

The organization's repertoire consists of the following eight operas: "La Boheme," "La Tosca," "Madam Butterfly," "Il Trovatore," "Cavalleria Rusticana," "Pagliacci," "L'Oracolo," "Lucia di Lammermoor." James Fox of the Metropolitan has designed the scenery, which, together with the costumes, belong to the Metropolitan Opera House.

The principal singers are: sopranos, Florence Easton, Francesca Peralta, Ruth Miller, Anna Roselle, Evelyn Scotney, Marie Sundelius; mezzo-sopranos and contraltos, Jeanne Gordon and Mary Kent; tenors, Mario Chamlee, Orville Harrold, Morgan Kingston, Giordano Paltrinieri; baritones, Greek Evans, Mario Laurenti, Millo Pico, Antonio Scotti; basses, Paolo Ananian, Louis d'Angelo, Charles Galaher, Giovanni Martino. Conductors, Carlo Peroni, Wilfred Pelletier. Stage manager, Armando Agnini.

The personnel of the organization will number 100 and will travel on a special train. Alphonse Eyssautier, assistant to Will Guard at the Metropolitan Opera House, has been appointed manager and publicity man of the Scotti organization, which closes its tour May 29 in Indianapolis.

SWAFFORD REPAIRING SHOW

J. B. Swafford, will close as advertising agent of the Keith Theatre, Syracuse, N. Y., May 1, and start repainting and repairing his outfit, the Swafford Pavilion Theatre Stock Company, which opens its 15th consecutive season May 3 at Charlestown, N. H. It plays the same route every season.

CLARK AND COUGHLIN

Don Clark and Jamie Coughlin, whose photos appear on the front page of this week's issue, are two regular boys in the burlesque game, who have made an enviable reputation in their respective lines. Coughlin is featured with "Girls a la Carte," on the Columbia Circuit, and Clark occupies a similar position with "The Jazz Babies" on the American Circuit.

Coughlin is an eccentric comedian with a style all his own. He hails from Sioux City, Iowa. Clark is a light comedian, with a good reputation, and is a well known producer. Clark and Coughlin have worked together, on and off, for the past fifteen years.

HILL TO PLAY ALL SUMMER

Gus Hill's Minstrels will play throughout the entire Summer and continue its regular season in the Fall, without losing a day. The organization is now making an extended trip to the Pacific Coast, the itinerary including Los Angeles, San Francisco, Portland, Seattle, Vancouver, Calgary, Winnipeg and Fort William. It will end its Canadian bookings at Toronto August 14th.

The regular season begins at Niagara Falls August 16th, and will continue until the following July. In the roster are George Wilson, Jimmie Wall, James Gorman, Jack Kennedy, Rudy Willing, James Brady, Lee Edmonds, the Three Musical Cates and two score of other well known black face comedians.

OPENING STOCK COMPANY

MANCHESTER, N. H., April 18.—Stanley James will inaugurate a new stock company April 26th at the New Theatre new. The opening play will be J. Hartley Manner's "Peg O' My Heart."

The leading parts will be played by Bella Cairns and Alfred Gross. Miss Cairns was formerly with the Castle Square Players in Boston and Gross played stock in Newark, N. J.

Other members of the company are Bessie Farrel, Wm. McCauley, David Baker, Hamilton Christy and Miss Haynes, a cousin of the late Congressman Haynes. Claude Miller will be the director and the assistant director Willard Robinson.

ANGLIN GIVEN GUARANTEE

SAN FRANCISCO, April 17.—In order that Margaret Anglin could be held over at the Columbia Theatre here, Gottlob, Marx and Company, presenting her here, have guaranteed her the amount she lost by canceling bookings. The guarantee covers her tour in the Northwest, where she was to play Portland, Seattle and other towns into Denver.

ALICE BRADY ILL

CHICAGO, Ill., April 19.—Owing to the continued illness of Alice Brady, "Forever After," at the Garrick Theatre, has discontinued performances until such time as her physician decides there is no danger of complications arising. Miss Brady is seriously ill of ptomaine poisoning.

HOWARD BOYS WITH WOODS

Eugene and Willie Howard, it was learned this week, are to head the cast in the English version of the Yiddish "Bronx Express," which A. H. Woods is to shortly produce.

KITTY GORDON TO SUE

Kitty Gordon stated early this week that she has instructed her attorneys, Davis & Davis, to bring an action against Melville Alexander to recover upwards of \$6,000 in back salary. She claims that Alexander personally agreed to guarantee her a salary of \$1250 per week for appearing in "Lady Kitty, Inc.," the musical production in which Alexander was interested and which Jack Wilson recently attached in Clarksburg, Va.

The show was on the road about six weeks and during all that time, Miss Gordon stated, she received but one week's salary. As a result, she assigned her claim to Jack Wilson, and the latter, who also claims back salary amounting to about \$1,600, attached the show.

However, Wilson's attachment suit in Clarksburg, started by Harry Saks Hechheimer, who went there to bring it, is being contested there by the Robert Law studios and a dressmaking establishment which made the costumes.

The Law Scenic Studios' claim is that it holds a mortgage for \$7,000 on the show's scenery. The claim of the dressmaking establishment is for approximately \$2,000. Both claimants assert that their liens against the scenery should take priority over the claims of Wilson and Miss Gordon.

The "Lady Kitty, Inc." show is reported to have entailed a loss of \$50,000 to the individuals who were interested in the Alexander corporation. Even Paul Lannin, composer of the show's music, is reported to have lost the \$5,000 he invested.

THEDA DREW CROWD

The reported presence of Theda Bara in a millinery shop on Lenox avenue, between 115th and 116th streets, last Friday afternoon, was the cause of a near riot in that particular locality.

Somebody told somebody else that Miss Bara was in the shop trying on chapeaux. Pretty soon it seems that everybody in the neighborhood had gathered in front of the millinery shop in an effort to glimpse the well known vamp lady.

Finally, the crowd took on mob proportions and the police had to be called to disperse it. Afterwards, it was learned that Miss Bara had not been in the shop.

MANAGER'S WIFE GOES INSANE

SAN FRANCISCO, April 17.—Mrs. Lillian Cohen, wife of S. Morton Cohen, theatrical promoter and head of the Peoples Amusements Company, of Portland, Ore., went violently insane in her apartment this week. She was removed to the Detention Hospital, where it was said her malady was the result of melancholy, brought on by sights she had witnessed in the war zone. Jewelry, liberty bonds, money and bank books, showing her personal wealth to be about \$40,000, were found in her room, as were three Bibles.

THEATRE CAFE MEN HELD

CHICAGO, Ill., April 17.—Edwin Stevens and Charles McDermott, proprietors of Bauxbaum's, a popular theatrical cafe, were arrested by U. S. Government agents on Friday afternoon for violating the prohibition law. Eight barrels of whiskey were seized and taken to the Federal building. The two partners were given their liberty after bonds for \$5,000 had been posted.

CAWTHORN HAS NEW PIECE

Joseph Cawthorn, it was learned last week, will appear early next season in a new musical play by Victor Jacobi and William LeBaron which Charles Dillingham will produce.

Thus far, no title has been chosen for the piece. Jacobi and LeBaron are also the authors of "Apple Blossoms," now running at the Globe.

"NO BEER! NO PARADE"

BETHLEHEM, Pa., April 18.—"No beer, no parade for us," is the ultimatum given by the Allentown Band in response to a request by the Independent Order of Red Men of the Stroudsburg Lodge, for them to furnish music for a big parade the lodge had planned.

DRAMATIC "TEACHER" JAILED

"The Light that failed to come through" was what a bevy of young and aspiring typists, stenographers and shipping clerks called Alexander Light last Saturday morning, following his arrest by postal authorities on a charge of using the mails to defraud. He was held in \$5,000 bail for the Grand Jury by United States Commissioner Hitchcock, who, according to the complaint filed, charges that Light ran a dramatic school, promising to teach the art of acting and to obtain employment for his graduate students. It is charged that, on December 27 last, he placed a letter in the mails "with intent to defraud."

Light, whose real name is Alexander Gaidzakian, was arrested last Friday afternoon in the Hotel Savoy, where he lived with his wife, known as Lillian Chase. His arrest by Postal Inspectors McGlynn and Honvery followed complaints made by a score of young persons to Assistant United States Attorney George Winship Taylor.

Adolph Reitmeister, 19, of 88 Throop Avenue, Brooklyn, employed in a factory, told the assistant district attorney that he paid Light a total of \$45 for dramatic instruction.

"He told us," Reitmeister stated, "that he was organizing a Shakespearean company with himself and wife as head, which would tour the United States and Canada. The members of his dramatic class were to be the other players. But he only took our tuition fees and did nothing for us."

Light's method of obtaining students was simple. He would insert a small advertisement in an afternoon newspaper. The advertisement read, in part, as follows: "A few talented, bright gentlemen, to study, rehearse and play parts in comedies and tragedies. City booking, Summer and Winter engagements, evening rehearsals. With references. Apply by letter only, care of the Coming Show Magazine, Alex. Light, Director, Hotel Savoy."

Formerly, Light's office and studios were at 347 Madison Avenue. At this address he also established the Coming Show Magazine, of which he was managing director and Leo J. Rasche managing editor. Last November they got out one number of the magazine, which was profusely distributed among the dramatic students. Rasche is reported to have advanced about \$300 to Light, being appointed managing editor of the magazine as a result of his financial aid. Among other things, the magazine contained a leading article on chiropractic, one of Light's dramatic school advertisements, with a photograph of himself as Hamlet, and a poem called "Empty Sox," written by his wife, Lillian Chase. A photograph of the latter accompanied the poem.

Light, according to members of his dramatic class, stated that he was an actor, manager and producer. The Postal Inspectors say that at one time he held an Equity card which he used to show to his students. However, it was stated, the card was taken away from him some time ago by the Equity.

The Postal Inspectors say that Light admits having been arrested on similar charges in Boston, St. Louis, St. Paul and Milwaukee, but was not convicted because he says he operated "within the law."

GAS KILLS WIG MAKER

CHICAGO, Ill., April 17.—Karl Kettler, president of The Kettler Company, makers of Theatrical wigs, and his wife, Louisa, were asphyxiated by gas in their new country home at Wauconda, Ill., some time last Thursday night. Kettler, for fifteen years, was private secretary to Joseph Jefferson and was fifty-nine years old. His wife was fifty-two. The bodies were found by a caretaker who discovered that an automatic gas heater had been extinguished. The home was filled with gas. An inquest held that the deaths were accidental.

CHORUS UNION GROWING

More than 350 choristers have enrolled under the banner of the Chorus Equity Association since the beginning of the membership drive the last week in March. The membership of the organization now totals more than 2,500. The drive will continue until the first week in May.

FRANCIS WILSON, EQUITY HEAD, STARTING CHAIN OF THEATRES

Idea, Now in Infancy, May Be First Step Toward Actor's Association Producing Shows in Competition With Managers. Equity Council in "Hearty Accord With Plan."

What may be the first step by the Actors' Equity Association toward the producing of plays in competition with present and future managers, was disclosed early this week when it became known that Francis Wilson, the present Equity president, is at work on plans for the establishment of a string of so-called Community Theatres. When questioned as to whether or not Equity was back of his plans, Wilson replied that it was not, inasmuch as the constitution forbade any such endeavor, but that "the members of the Council are in hearty accord with the plan."

The idea of Equity entering the producing field has been pregnant within the association ever since the strike, when it put on a show at the Lexington Theatre that received considerable praises. In spite of the fact that another show, put on at one of the East Side theatres, was a rank failure, and the additional fact that it has long been a proven truth in show business that actors seldom make successful managers, this producing idea has been growing ever since. And a considerable number of members and some of the executives are very enthusiastic over the proposition of producing shows. Therefore, if the plan now being worked out by Wilson should operate successfully, it could be used as a framework for the launching of Equity's producing idea, plays produced by Equity being tried out in these houses and, when ready, being shifted to houses directly in competition with those of the regularly established producers.

Wilson is now the president of Equity, but will drop the duties of that office at the end of the present association year, his successor to be chosen at the coming election next month. The names of John Emerson and Wilton Lackaye are already in the field as candidates for the office. Wilson will then be in a position where, relieved of many of the duties that go with such an office, he will be able to devote his entire time to the carrying out of his plan.

The Community Theatre plan and its purpose, as outlined by Wilson, is simple, though extensive, in purport. He hopes to interest 1,000 persons in various walks of life, who will pledge themselves to contribute \$1,000 each for a period of three years.

This means that a fund of \$1,000,000 would be pledged, which he could rely on for support during the first year. It may be that only a portion of this sum would be used, for it is likely that the first Community Theatre established would, from the start, become self-supporting.

Following the inauguration of the first theatre, others would be established in various communities throughout the country, the number to be limited only to the extent that communities would fail to support them. Wilson explains that his plan is patterned after the municipally subsidized theatres now in vogue throughout Europe and other parts of the world.

"I expect these Community Theatres to become important educational factors in our economic life," Wilson stated.

The Community Theatre would not necessarily have to be built, Wilson explained. Motion picture houses, barns, ice houses and other structures that might be rented on easy terms or perhaps loaned to the organization for nothing could be utilized for the purpose. The prices of admission would range from ten cents to one dollar, and in no case would the maximum price of admission be more than one dollar.

The players would not be amateurs, but would be drafted from among the regular actors who are available. Long term contracts would be given, Wilson explaining that association with a Community Theatre would prove particularly advantageous to the actor in that he would not have to travel. The players would remain in one place and could devote themselves to their family life.

Thus far, he stated, the plan is in its infancy. But already it has the support of a number of well known persons who are actively interested in civic affairs. He mentioned the name of the Rev. Dr. Karl Reiland, rector of St. George's Episcopal Church, as one of a number of clergymen who are interested in his Community Theatre plan.

Following Wilson's announcement of his plan, Equity announced early this week that it plans to build and endow an "Actors' Theatre" here, which will be dedicated "to the highest art and ideals of the theatrical profession and the encouragement of the American playwright."

ROW IN AGENT'S OFFICE

Arthur M. Kraus, who plays piano at the Knickerbocker Hotel at night and books musicians in the day time, had a row in his office last week.

Kraus booked George Kline, a musician, to play on the *St. Paul*, which sailed for Europe a week ago Saturday. At Halifax, there was an accident to the boat which necessitated the musicians sailing on another. Owing to this, it is said, Kline did not get the full salary, \$50 a week, and the right to take a collection, which Kraus had promised him when he sailed.

Upon entering the Kraus office, Kraus, who admits he holds no license to book, demanded \$5 as his fee from Kline. The latter said he had received but \$15 and refused to pay; whereupon, according to Kline, Kraus called him a "crook" and other names, and said that he would put him out of the office. Kline says that Kraus made a swing for him and that in return he countered to the jaw, sending Kraus into a corner. Someone then began swinging a paper knife, it is said, but was prevented from doing any injury by Harry Davis, another musician. During the melee, someone kicked Kraus on the shins.

Kraus, when questioned, at first denied that anything had taken place, but later admitted there was some truth in the story. Charles Orlando and Sully Schrenzel were present when the affair took place.

Kline played with Bessie Clayton in vaudeville at one time.

OPEN RANN KENNEDY PIECE

BOSTON, April 12.—"The Fool from the Hills," a drama in five acts, by Charles Rann Kennedy, was presented for the first time this week at the Park Square Theatre by members of the Bennett School of Liberal and Applied Arts.

The play has to do with the overthrow of the present system of government and the establishment of a new world. These sentiments, when expressed on a proletarian platform, in straightforward English, are carelessly called Bolshevik.

The play was capably acted and the settings and costumes well executed. Among the players who made up the cast were Eleanor Nichol, Anita White, Frances Doble, Margaret Gage, Edith Wynne Mathison, Ruth Schoellkopf and Margaret Underhill.

METCALFE LEAVES "LIFE"

Henry Metcalfe has resigned as dramatic editor of *Life*, and will hereafter be identified with the publication only as a minority stock holder, according to announcement early this week. It is said that Metcalfe tendered his resignation as a result of a general shake-up in the editorial staff. Robert Benchly, former editorial and feature writer with the *New York World* and later with *Vanity Fair*, will fill the dramatic editorship in the future.

STAGING OPERA IN FRISCO

SAN FRANCISCO, April 17.—The Ferrier Opera Company will give two performances at the Columbia Theatre on April 25th. The "Portrait of Manon," by Massenet, and "The Song of Fortune," by Offenbach, will be offered. Those who will appear in the cast include Mme. and M. Ferrier, Jeanne Gustine Ferrier, Anna Young and John Clark.

STUDENTS WERE ROUGH

MIDDLEBURY, Vt., April 13.—Six Middlebury College students were fined sums ranging from \$49.91 to \$21.05 in the Magistrates Court here today as a result of pelting the actors of a traveling musical comedy company with pennies and potatoes. They were given two days to raise the money.

CAN USE WHOLE PRODUCTION

CHICAGO, Ill., April 17.—Through moving into the Auditorium Theatre on Sunday night "The Rose of China," may now display all its scenery. Crowded into the La Salle, the company was forced to keep most of the scenic pieces in the store house.

DRESSLER SHOW CLOSES IN ROW

The Marie Dressler row with Equity came back for another round on Monday of this week, as a result of the closing of the "Tillie's Punctured Romance" company in Boston on Saturday night, and the withholding of salaries from Equity members of the cast. The latter action, according to the players, was done in an effort to "get even" for the recent trouble in New York, when the former Chorus Equity president was forced to come across with more than \$600 for various violations of contract. However, it was stated at Equity headquarters the players' salaries will either be paid in full or the Dressler company forced to defend itself in a suit.

The closing of the show, according to members of the cast, resulted from bad business during the past several weeks. At the Boston Opera House box office receipts, they claim, amounted to less than \$2,000 a week. While the show was in Pittsburgh, the going was also hard. The story of the New York trouble broke out in the dailies there and, inasmuch as Pittsburgh is one of the strongest centers of organized labor in the country, people refused to patronize the show. Except for a fairly good advance sale, the Pittsburgh engagement is said to have been a failure.

Last Saturday night, the players state, they were greeted by a sign on the call board at the Boston theatre, stating that the company had closed and that they would be paid at Equity headquarters in New York on the following Monday. The announcement further stated that they would be allowed to draw a small amount on their respective salaries, if they cared to do so. Upon inquiry at the box office they were given sums ranging from \$10 to \$25 and told that the amount of their recent claims was to be withheld from their pay envelopes, when the final settlement was made in New York. However, some of the principals, after raising a kick, were paid in full before leaving the "Hub." They were Walsh and Edwards, Arthur West, Fanchonette Marble and Florence McClintock.

On Monday afternoon, members of the company assembled at Equity headquarters and demanded their salaries in full from Rodriguez, who represented Miss Dressler and James Dalton. He flatly refused, it is said, to come across with a penny until the case had been taken to arbitration. Inasmuch as the Chorus Equity contract denies the right of arbitration, Rodriguez was instructed to make good the players' salaries or take the consequences of a law suit.

During the course of the session, the assembly room was the scene of a score or more rows, which, in several instances, nearly resulted in Rodriguez being beat up by the players.

One member of the company, George Ross, who arrived in town broke, and who has a wife and two children, threatened to black Rodriguez's eye and made an attempt to do so, but was restrained. Ross stated that he was in desperate straits, having no money for either food or lodging for his family. After a lengthy powwow, Rodriguez agreed to pay him a portion of his salary.

Two other members of the company, Pamela Carew and Peggy Hirschberg, were paid in full and given transportation to Chicago, when Rodriguez was informed by Equity officials that he would be held responsible for their hotel bills while the girls were here pending the settlement of the case. In addition to this, it was stated that Miss Dressler will have to make good hotel bills and transportation for four other girls from Chicago, three from Philadelphia, two from Cleveland, and one from Cincinnati.

Members of the cast whose salaries have been withheld are Winnie Crawford, Gertrude Snyder, Cathleen M. Hays, Edna Hyatt, Katherine Devine, Lillian Johnson, Evelyn Norton, Lillian Harrington, Mildred Brown, Yvonne La Grange, Mildred Johnston, Evelyn Ward, May Hampton, Lana Hastings, Anna Watson, Lottie Harvey, Katherine O'Neil, Beatrice Whitney, Al Barron, Harry Collins, Victor McDonald, Georgie Ogle, Julian Garfield and Georgie Rove.

DIDN'T WAIT LONG ENOUGH

CHICAGO, Ill., April 17.—Mrs. Elizabeth Frances Ingraham Marks, musical comedy songstress and opera star, again occupies the limelight in the windy city.

Mrs. Ingraham secured considerable publicity when she sued her husband, Karl Mac Vitty, for a divorce in 1919 on the grounds of desertion and was given a decree. Shortly after that she married Dr. Julian B. Marks in Toledo and now he is asking that the marriage be annulled on the grounds that he did not understand all the complicated technical points about having to wait one year before remarrying. The couple claim that nineteen days after the wedding they discovered their error in marrying before the time limit.

REHEARSE OUT IN WOODS

SAN FRANCISCO, April 17.—Kelly and Post, who have a new musical comedy in preparation, are taking advantage of the climatic conditions by holding rehearsals outdoors. The company is taken daily in automobiles, to St. Francis' Wood, where the rehearsals are carried on.

KETTERING HAS NEW PLAY

CHICAGO, Ill., April 17.—Two new plays of Ralph T. Kettering's "The Cheaters" and "Sin and Sabel," are scheduled for testing this Spring. "The Cheaters" will be tried out in Milwaukee.

TO BUILD NEW RINK

A new skating rink which, when completed, will represent an expenditure of approximately \$1,000,000, is to be built on a site on 53d street between Broadway and Eighth avenue. This was the announcement made by the Dalin Realty Company, which will improve the property. The rink will be used by Iceland.

Incidental to this announcement comes the report that a theatrical syndicate in which the Shuberts are said to have an interest, have negotiations well underway for a long-term lease on the site recently occupied by the Iceland Rink, and now by Burrelle, an automobile dealer. It was formerly the Rose Gardens. It is planned to erect a 5,000-seat theatre there.

"BETTY BE GOOD" REOPENING

PHILADELPHIA, Pa., April 19.—Lee Morrison's "Betty Be Good," re-opens here tonight with the same cast it had when it closed. Lucille Manion, Stewart Beebe, Eddie Garvey and Josephine Intropidi head the cast. After a short run here, the play goes into New York.

"BREAKFAST IN BED" CLOSING

Florence Moore will end her run in "Breakfast in Bed" on April 24. The Eltinge will house a new play beginning the 26th. The new piece, by Laurence Eyre, is a romance in three acts called "Martinique," in which Josephine Victor will be starred.

EQUITY OPPOSING NEW BILL LEGALIZING SUNDAY WORK

Frances Wilson and Frank Gilmore Go to Albany and Oppose Measure on Ground That It Would Allow Legitimate Houses to Open

The Actors' Equity Association has taken an active stand against the Dickstein bill, now pending in the State Senate. Frances Wilson and Frank Gilmore appeared before the Committee of the Senate in Albany on Thursday of last week, and voiced their opposition. The purport of the bill is to legalize secular business on Sunday for those whose religious principles compel them to suspend operations on other days of the week. The bill has already passed the House by a large majority.

Holding that such action would permit the legitimate theatres here to operate on Sundays and thus be a contravention to the Equity policy relative to Sunday shows, the A. E. A., according to its officials, will fight the measure until it has been entirely squelched. In part, the bill reads:

"No person who belongs to a religious faith, according to the tenets of which any other day of the week than Sunday is observed by its members as a Sabbath or day of rest, and who actually refrains from secular business and labor on such other day, or from sundown on Friday to sundown on Saturday, shall be liable to prosecution for carrying on secular business or performing labor on Sunday, when so conducted as not to disturb other persons in observing Sunday as a Sabbath or day of rest. Nothing herein contained shall be construed to permit any person to carry on business or perform labor on more than six days in any week."

The session was attended by a number of Jewish rabbis, who spoke at length in favor of the Senate passing the measure. Representatives of the Sabbath Day Committee also appeared before the legislative body and attacked the measure, claiming that the passing of the bill would furnish a loophole for the producing managers to open wide their theatres on Sundays. Both Wilson and Gilmore were called to the floor.

"These good Jewish gentlemen," Wilson said, "are not here to ask, as it would seem, for an additional day on which to worship. Not at all. But on an additional day on which to do business. If they can do business on Sunday, while their Christian brothers observe that day, they have, with characteristic energy, outdistanced their competitors. Senator Dowling has said that the Dickstein bill does no injury to any body of people. He is in error. If this bill becomes a law, it will doom to perpetual labor the thousands of people whom I have the honor to represent, and against this, as an American, and as president of the Actors' Equity Association, I protest, because it is a violation of the religious and economic traditions and practices of our country, which has obtained ever since we have been a nation.

Gilmore next took the floor, bearing out Wilson's statements.

"The Dickstein bill," Gilmore said, "seeks to legalize business on Sundays, and this would mean theatres as well as stores. If the great State of New York passes it, other states will doubtless follow suit and the last stretch of territory where one day in the week remains to the actor will be lost forever.

"The present bill is bad enough, for we have vaudeville theatres and so-called sacred concerts open everywhere. But, at least the courts have ruled that so-called legitimate performances shall not be allowed to take place on Sunday.

"I must remind you, gentlemen, that acting is an art, and, as such, it is in the same category as painting, poetry and music. Artists are artists, because they cannot help it. It is something born in them which must find expression. The organist who creeps into the deserted church and pours his soul out over the keys thinks not of plaudits or remuneration. Neither does the poet who transmits his

thoughts into golden phrases. The real actor belongs to the same class. Extra remuneration would not pay him for doing something which he felt would hurt his work and surely all must see that the deadly grind, the awful monotony of playing day after day without rest or change, is bound to have an evil effect. Nor is it only the artist that suffers. It is the public, too. Let me warn you, gentlemen, that it is a serious thing to interfere with such a fine and delicate thing as art.

"It used to be contended that the working man had no chance to visit the theatres on week days, but now that his hours have been restricted to eight, that argument no longer holds.

"Compared to other classes, the acting profession may be small numerically, but let me remind you that their influence is enormous, for every day they appear before hundreds and thousands of people from one end of the country to the other.

"At a meeting of the Actors' Equity Association, held at the beginning of the year, at which 1,200 members were present, it was unanimously voted that we should watch jealously over any infraction of the Sunday law, and that we should fight any extension thereof. And it is this order of our people which sent its president and myself to entreat this committee of the Senate not to lower the bars and make Sunday performances legal in the great State of New York."

Reports from several sources point to the killing of the measure.

SWINDLED SHOW FOLK; JAILED

Victor Hedman, who last week told the police he was a motion picture director when he was arraigned in the West Fifty-fourth Street Court charged with fleecing show folk, has been sentenced to four months' hard labor. A score or more players appeared against the defendant and testified that he had, on several occasions, appealed to them for financial aid, victimizing them for sums amounting to anywhere from \$5 to \$30. He pleaded guilty.

The man was arrested upon the complaint of Allen Bement, husband of Katherine Emmett. Hedman, he said, called at his residence and stated he was acting in behalf of a show girl who "had just given birth to an eight-pound baby." The mother and child, Hedman is alleged to have said, were in dire straits and a "touch" was made. But, as the story goes, Roland Young, a few days before, had been stung on the same plea and had that very day dropped in to relate his experiences to Bement. Upon listening to Hedman's story, Bement did some quick thinking and told him to call again. He then decided to follow the man.

A merry chase was the result, in and out of subway stations, up-town and down town, around corners and in and out of buildings, all covering a period of several hours. Finally, Hedman boarded an up-town subway. Bement boarded the same train. At Seventy-second street, the man left the car and made a rush for an express train, but failed to make connection. He then made a dive for the exit, with Bement close at his heels. Then he was arrested.

Hedman, who is Swedish, came to this country in 1917 and, according to representatives of the Actors' Fund, appealed there for financial aid, representing himself as a brother of Martha Hedman.

"NOTHING BUT LOVE" RETITLED

Charles B. Maddock has changed the name of "Nothing But Love" to "June."

LEAVING "WHAT'S IN A NAME"

The first step in the pruning of the cast of "What's in a Name?" will begin next Saturday when seven of the principals, whose collective weekly salary totals upwards of \$1,600, will step out. These include Olin Howland, Mildred Holliday, Honey Kay, Rex Dantzler, Ed Ford, Zolla Terral and Gloria Foy.

"What's in a Name?" moved from Maxine Elliott's to the Lyric Monday night. At the latter house, it is figured, it will have a better opportunity. Thus far the show has failed to make any money, due principally to the limited seating capacity at Maxine Elliott's, where it opened March 19. For, following its opening, it was looked upon as a more or less surefire musical attraction.

But, just the same, its producers, John Murray Anderson and some associates, have thus far sunk almost \$90,000 in the production, and an effort is to be made to get some of it back.

As a means to that end the cast has been pruned, two of the show girls, in addition to the principals mentioned, being let out. Thus the weekly expense of running the show is reduced approximately \$1,600.

The financial reorganization of the John Murray Anderson corporation which produced the show is also under way. Papers showing an increase in its capitalization are to be filed in the Secretary of State's office in Albany this week. More capital has been invested, Arthur Pearson and Al Jones, the latter acting for himself this time, rather than for Joe Leblang, as reported, taking blocks of the new stock, among others.

Another source of revenue to the Anderson producing corporation, which will probably accrue this week if negotiations are consummated, is the initial payment, said to be \$5,000, for the British producing rights to the piece. Several British producing managers have been after it, but it is reported that Grossmith and Laurillard are the successful bidders and that Anderson will sail for England next Summer to stage the show.

It is also reported that Anderson is negotiating with several vaudeville headliners to join the show. Eva Tanguay, Irene Franklin and Burton Green have been approached, but early this week the services of none had been acquired. As was explained by Anderson, one big vaudeville act with a punch is what the show requires in place of the principals let out.

"PRODUCER" ARRESTED

Jacob Luban, who gave his address as 248 West Forty-sixth Street and who said that he is a theatrical producer, was held last Monday in \$500 bail for examination by Magistrate Schwab in the West Side Court.

There are two separate charges pending against Luban. He was summoned to the West Side Court by his wife, Ida Luban, of 1,690 Broadway, who charged him with disorderly conduct. She told Magistrate Schwab that her husband treated her brutally and that he recently came to her home and took her sable coat, which he refused to return unless she gave him \$200. She said she gave him the money.

When Mrs. Luban finished her testimony, Detective Cornelius Manning, of the West Forty-seventh Street Station, stepped up and told Magistrate Schwab that he had come to court to arrest Luban on a charge of grand larceny preferred by Miss Elsie Levy, of 1,690 Broadway, the same address given by Mrs. Luban. Manning told the Magistrate that, last Thursday, Luban entered the room of Miss Leary, a theatrical costume maker, and carried \$54 in cash away with him. The detective also told the Magistrate that Luban was acquitted of a charge of grand larceny about two weeks ago in General Sessions. He was indicted on the latter charge several months ago, bail being fixed at \$10,000. He procured it and fled to Mexico, the detective said. About two months ago he was located in Tampico and brought back here for trial.

Luban has figured as a witness in two celebrated murder cases of recent years, the Becker and the Baff cases.



AL RAYMO

The expert delineator of Italian characters, is now in his third season with Charles Robinson's Parisian Flirts. He is under personal direction of Bob Baker.

EQUITY MEMBERS REFUSE TO WORK NON-UNION HOUSE

Cast of "Parlor, Bedroom and Bath" Wouldn't Raise Curtain at Defiance, Ohio, Where Stage-Hands Were Having Trouble—Producer Loses Big Sale

Leffler and Bratton's number two company of "Parlor, Bedroom and Bath," was forced to lose a performance in Defiance, Ohio, last Tuesday night as the result of an official road call sent out by the I. A. T. S. E. against the management of the Valentine Theatre, there. The house was sold out and, according to report, it was not until the last moment that the performance was called off. Leffler and Bratton stand to lose more than \$800, however, as a result of the matter.

According to George F. Hopper, manager with the show, the Equity members of the company walked out in sympathy with the striking stage hands without first communicating with Equity headquarters, thereby branding the strike as "outlaw." Hopper says that the two Equity members with the company, Jack Tucker and Elsie Southern, were the two leading spirits in the strike. Tucker, Hopper claims, said "what's the use of belonging to Equity, if you don't strike for them?" and that Miss Southern stated that she would not appear with a non-union stage crew.

When seen last week, Equity officials denied that the Equity members of the cast had been implicated in the strike, stating that the whole affair had been falsely represented. They further stated that both Hopper and the advance man had been notified by the president of the I. A. T. S. E. local there that the Valen-

tine Theatre was on the blacklist before they reached the town.

According to Tucker's report, filed with the Equity Association, the actors appeared for duty at the scheduled time and were ready to go on, when it was learned that Fred Van Etten, who played the principal comedy role, and who also belonged to the stage crew, had been instructed by the stage hands union that he could not appear. Etten is an electrician as well as actor and a member of the I. A. T. S. E. According to Tucker, Etten had no understudy and, without the principal comedian, it was impossible to continue with the performance.

Officials of the I. A. T. S. E. state that an official road call was sent out against the management of the Valentine Theatre on March 25. The Producing Managers Association was immediately notified, they claim. The road call went into effect on April 8. The contention of the Defiance local of the I. A. T. S. E. was that the theatre management had refused to sign union contracts, and has made a practice of engaging "scap" crews for the few legitimate productions that come that way. The Defiance local has only been formed several months.

The Valentine Theatre had the biggest sale of the season, box-office receipts amounting to nearly \$1,500. Every penny was turned back to the patrons and a free "movie" show staged for them by the house management.

MARCUS STARTING NEW SHOW

The Marcus show will close its season at the Fulton Theatre, Lancaster, Pa., May 1.

Rehearsals for next season will begin two days later in New York, and the new show opens in Fort Wayne, May 23. Two cars will carry the company of seventy-five, which include a special jazz orchestra and a chorus of thirty.

Four advance agents are to be employed to herald the advent of this new venture of the Marcus enterprises.

WIZARDS TO CELEBRATE

The Wizards Club of New York City will hold its annual Chinese Night and Entertainment at the Oriental Restaurant, 4-6 Pell street on May 1. A number of performers will entertain, among whom will be R. Henri El Roy, Jean Hugard, Ah Cheng Sa, Will Meyenberg, Otto Waldman, Jack O'Melia, Majeski, and Chevalier Dumas.

NEW REVUE COMING

A new revue called "Frivolous Bits of 1920" will open at Reisenweber's on April 22. This is the new spring revue, and will be an entirely new production. Several of the old cast have been retained. These include Thelma Carlton, Billie Brooks, Zella Goodwin, Nat Mortan, Henri and Lazelle and the Four Jansleys. Max Rogers is producing the piece.

JIM COLOSIMO MARRIES

CHICAGO, April 19.—Jim Colosimo, the well known restaurateur, and Dale Winter, formerly employed as a singer in his cabaret, were married in West Baden Springs, Indiana. This is Colosimo's second matrimonial venture.

CIRCUS EXTENDS STAY

The Ringling-Barnum and Bailey show will remain at Madison Square Garden until May 3, and then play Brooklyn before starting its tour.

THEATRICAL HOTEL KEEPER DEAD

"Mother" Brown, whose family hotel at Milwaukee, Wisconsin, was the home of many of the profession, passed away recently from pneumonia.

DOING IBSEN PIECE

LOS ANGELES, April 17.—Henrik's Ibsen's "When We Dead Awaken" will have its initial presentation at the Little Theatre, April 21st.

The leading roles will be played by Richard Poel and Olga Gray, a protegee of Nazimova. Others in the cast are Juan de La Cruze, Otto Mattisen and Helen Hardison.

"NIGHT LODGING" TO FINISH

William Hopkins production of Maxim Gorki's "Night Lodging," will finish its run at the Plymouth this week and be replaced by "Three Showers," the new Coburn show, which moves from the Harris.

BUYS ED ROSE PLAY

"The Rose of the Ghetto," a new play by Edward E. Rose, the rights to which have been acquired by Oliver Morosco, will be produced this Summer in Los Angeles and will reach Broadway in the Fall.

PLAY FOR PRISONERS

OSSINING, N. Y., April 16.—The Croton Players, an amateur organization of Croton-on-Hudson, gave a performance of "Nearly Married" to the inmates of Sing Sing Prison here this week.

HEGGIE BUYS HOUSE

O. P. Heggie has purchased a house at 403 East Fifty-seventh street from Conrad Sporrer and will occupy the same upon the completion of several alterations he is having made.

"HONEY GIRL" COMING IN

"Honey Girl," the musical version of "Checkers," will take the place of "The Acquittal" at the Cohan and Harris Theatre May 3rd.

OPENS TO \$2,534

CHICAGO, Ill., April 16.—Alice Brady, who opened here on Sunday last in "Forever After," did so to a house gross of \$2,534.

WANTS CRITICS REMEMBERED

CHICAGO, April 19.—Percy Hammond, dramatic critic of the Chicago Tribune, came forth with a few suggestions in the way of names for the new Wood's theatre here in Sunday's issue.

"Financial and architectural embarrassments having been overcome by Mr. Wood's new theatre in Randolph street, at Dearborn, its promoters now find themselves in the troublesome throes of nomenclature. What name shall be uttered by Mr. Woods as he breaks the bottle over the corner stone and affixes the title by which the shrine shall be known thereafter to lovers of the drama?"

"Ever since Mr. Woods dubbed one of his New York theatres the Eltinge he has been suspected of too cynical a sense of humor concerning the art of which he is so prosperous a devotee. It was done to win a bet, it is said. Let us hope that there will be no wagering about the name of the new Chicago playhouse, and that Mr. Woods in this circumstance will restrain his explicable disregard of the traditional solemnities of the theatre. There's magic in a name, and many a career has been hampered by thoughtless words spoken at the font baptismal. Still, as Mr. Woods explained to me some years ago, a theatre called the Eltinge stands a better chance than a man known as Cuthbert or Chauncey, to say nothing of appellations more personal. 'Do you know,' said he, 'that a guy named Chester was once President of the United States?'"

"Among the captions under consideration for the new theatre are the Chicago Opera House, the Gaiety, the Randolph, the McCormick, the Rambeau and the Rosenthal. The first is, of course, a reuben misnomer, with overshoes and a cotton umbrella, and the second a tiresome commonplace. The McCormick is a fine Chicago name, much more atmospheric than the Wrigley, the Cudahy, the Morris, the Swift or the Sears-Roebuck. Yet the McCormick has a chaste and austere significance that does not harmonize with the frivolous nature of Mr. Woods' saucy output. You cannot, can you, easily imagine the facade of the new theatre illuminated thus:

"THE MCCORMICK,

Al H. Woods Presents 'Up in Mabel's Room.'

Next Week—"The Girl in the Undershirt." "Years ago, when the Studebaker Theatre was not doing well, Major George Ade Davis, then the press representative, thought of a scheme to identify the name with entertainment. He posted the town with advertisements announcing:

"HOME, JAMES,

"AT THE STUDEBAKER (A THEATRE, NOT A WAGON).

"So might Mr. Woods' publicity man, fallen upon empty days plaster the boardings with eight sheets as follows:

"MRS. HOPPER'S HIPS,"

"AT THE MCCORMICK (A THEATRE NOT A THRESHING MACHINE).

"No manager, from him who was the entrepreneur upon the tailboard of Thespis's cart to A. H. Woods, has named a theatre for a drama critic. Aristotle, Diderot, Hazlitt—none of them has shared his fame with the title of a playhouse. The craft deserves consideration, and if 'McCormick' is discarded, which I hope seriously it will not be, what bars 'The Aristotle' for Mr. Woods' new place of amusement? The Garrick houses 'The Shubert Gaieties,' so why shouldn't 'The Aristotle' be a good place to play 'Dorothy's Dimples' or 'The Thighs of Theodora?'"

CUDDLES COMING EAST

CHICAGO, April 17.—Lila Lee (Cuddles) will make a jump from Los Angeles to Chicago, to be present in person before Judge John McGoorty, who has requested that she appear in court when the case regarding her guardianship rights comes up next Friday.

SAM HARRIS OPENS ANOTHER

BALTIMORE, April 19.—When Rida Johnson Young, delving into the past, resurrected and accomplished the stage reincarnation of Sundry ancient and honorable New Yorkers, she vitalized a number of interesting, if bygone, personalities who very conveniently lent themselves to the purposes of the drama. It was in the play "Little Old New York," given its premiere at Ford's Theatre here tonight, that these characters were materialized.

In the galaxy were Cornelius Vanderbilt, the ferryman, played by John J. Ward, Harry Delevan (Arthur Shelley), John Jacob Astor (Albert Andruss), Washington Irving (Edward B. Reese), and other names. Likewise, there appears the names of Mistress Bettie Shuyler (Mary Belfour), and Mistress Ariana Depuyster (Pauline Whitson). Hence, in the introduction of the families who were the bulwark of "Little Old New York" the playwright had excellent material with which to build. Whether the most was made of the opportunity presented, is debatable.

Genevieve Tobin, as Patricia O'Day, cleverly takes the part of an Irish girl, masquerading as a boy. The play is technically a comedy, but it is likewise strongly melodramatic with rather stage-worn effects. The plot is not remarkable for its depth, but is sufficient for the necessities of the production.

"CHARM SCHOOL" HAS HUMOR

BALTIMORE, April 19.—The premiere of "The Charm School," at the auditorium here, tonight, a comedy by Alice Duer Miller and Robert Milton, was given and proved original in the sparkle of the lines and the humor of the situations, which involve the handsome young male owner of a boarding school full of charming girls.

Music was written by Jerome Kern, but it is not a musical comedy. The girls are unusually pretty, but it is not a girl show. The cast is large and the characters are deftly differentiated and, in nearly all cases, well handled.

Sam Hardy takes the leading role of the young man who inherited the school and Marie Carroll is the piquant leader of the "ring" which plans to go on a strike when the girls erroneously believe the mortgagee of the school is the owner. The mortgagee (Rapley Jones) is old and fat and the unsuspected ex-husband of the principal. Minnie Dupree was good as the scared-to-death-of-a-man type of teacher.

Laughter began soon after the rise of the first curtain and grew as the embarrassing situations evolved.

MUSICIANS OFFERED 10%

The United Managers Protective Association last week made an offer to the Musicians Union allowing them a ten per cent. raise under the old working conditions. It was further proposed that there should be no limit as to the size of the orchestra or the length of engagement. The offers were turned down flat by the musicians, who, according to Sam Finkelstine, president, will hold out for their demands and will not consider any form of compromise. Another meeting will be held this week.

SPECIALIZES IN THEATRE SITES

Joseph Lebowich, who for some time past has been Oliver Morosco's theatre expert, has organized the Theatre Realty Company for the purpose of financing and promoting proposed theatres. He will take full charge, hereafter, of the purchase and sale of theatre properties and the obtaining of sites for theatre construction. The company will be located in the Candler building.

"APPLE BLOSSOMS" CLOSING

"Apple Blossoms" will close on May 1st and not be seen again until the Winter time. "The Girl from Home," based on Richard Harding Davis's "The Dictator," will succeed it at the Globe.

REHEARSING, WELLMAN PLAY

Emily Ann Wellman's new play, "A Question of Time," has been placed in rehearsal by A. H. Wood.

VAUDEVILLE

SEEKS TO OUST FOX FROM BAY RIDGE

SOL BRILL INCLUDED

Sol Brill, William Fox, and the Big Four Amusement Company, Inc., are being sued for an accounting, among other things, by the Bay Ridge Theatre Corporation, which owns the Bay Ridge Theatre, Brooklyn. The house is being managed by Fox at the present time.

Through Tittle and Plitt, its attorney, the plaintiff alleges that in August, 1916, it entered into an agreement with Brill to take over the house under a lease. Brill, it is alleged, organized the Big Four Amusement Company, Inc., for the express purpose of taking the house over in its name.

Under the alleged agreement, the Brill corporation leased the house for a term of six years, from July 29, 1916, to June 15, 1922, at a reported rental of approximately \$25,000 a year. Under the terms of this alleged agreement, Brill, through the Big Four corporation, was to run the house, and, after the rental was paid, the profits were to be divided between the Brill corporation and the Bay Ridge corporation on a 50-50 basis. The theatre has a seating capacity of 2,000.

Later, it is alleged in the complaint, Brill outlined a plan to the officers of the Bay Ridge corporation whereby Fox should take over the management of the house, booking its vaudeville and pictures and running it generally. It is stated in the complaint that Brill, in outlining his plan, showed how the house could make more money if run by Fox.

As a result of Brill's representations, it is alleged, a supplemental agreement was entered into, by the terms of which the Bay Ridge corporation and the Big Four corporation each gave up one-third of their respective 50 per cent share of the net profits to Fox. In other words, it is alleged, Fox was to receive one-third of the profits, the remaining two-thirds being divided equally by the Bay Ridge corporation and Brill's corporation.

The complaint alleges that "Brill organized the Big Four corporation to represent him as its agent and as a cloak to his personal transactions with the plaintiff." Under this alleged "cloak," the complaint sets forth, Brill planned to get the house for himself and Fox.

Having accomplished his alleged purpose, according to the complaint, Fox and Brill are now attempting by alleged unfair means, to acquire the capital stock of the Bay Ridge corporation, which owns the house. The complaint recites that "Brill has made false and fraudulent statements and misrepresentations to stockholders of plaintiff to induce them to sell their stock to said Brill, stating that the management of said theatre property, as conducted at the present time, was detrimental to the stockholders and that they would never realize on their investment as represented by the stock. And, unless they would sell, Brill would force them to the wall."

Continuing, the complaint sets forth that it "is a preconceived plan and understanding between said Fox and said Brill that Brill was, through divers means, to obtain control of said Bay Ridge Theatre for the benefit of himself and said Fox."

The plaintiff alleges that on January 28, last, the plaintiff wanted a certified public accountant to examine the books of the theatre, but that the defendants have refused to permit the same to take place.

As a result, the complaint asks that the court order an accounting be made to the plaintiff, that Fox be directed to remove his signs from the theatre premises,

that Brill and Fox be restrained from "fraudulently getting possession of the stock of the plaintiff and making false and fraudulent representations in respect to the affairs of the plaintiff, until an accounting is had and payments duly made."

The complaint also asks the court to declare null and void the alleged supplemental agreement and that Brill be required to account for one-third of "the net proceeds that plaintiff has not received." And, finally, that Fox be restrained from "advertising as having any connection with the theatre."

The defendants have demurred to the complaint, which is sworn to by Robert T. Rassmussen, vice-president of the Bay Ridge Theatre Corporation. And, as a result of the defendant's legal attack on the complaint, the plaintiff has made a motion in Special Term for Motions, of the Brooklyn Supreme Court, for judgment on the pleadings. Thus far the motion has not been passed upon by the court.

BRANDELL SEEKING NAT CANTOR

William Brandell says he is looking for Nat Cantor, who has not been seen since sending back some scenery belonging to Brandell, which he had been using while playing over the Gus Sun time.

Cantor, according to Brandell, his booking agent, used the settings of the musical act formerly called "The Innocent Eve." Cantor's brother and Miss Ruby Clarke were also members of the act. Last week Brandell received a wire from the Gus Sun offices stating that the act had failed to play dates booked for it in the West. Cantor also wired that the act was forced to cancel bookings on account of the illness of Miss Clarke.

Brandell says he now thinks that Cantor is "wild-cattin'" with the act somewhere out West, using the material without the scenery, while he (Brandell) is receiving no commissions or royalties.

GET THIRTY-FIVE WEEKS

"Memories" has been booked for thirty-five weeks on the Pantages time, opening May 2nd, by Tom Rooney, who has also booked the act for the Moss time. The "Ushers' Quartette," the act framed by Stanley Lawton, musical director of the Moss time, also goes on the Pantages time for thirty-five weeks.

CHARLIE KING OPENING ACT

Charlie King will open during the last half of this week at Proctor's Mount Vernon Theatre in a new act called "Stepping Stones of Love," with Leila Chodes. Carlton Hoagland will present the act, staged by Leon Errol.

LEROUX LEAVES HAMILTON

Jack Leroux resigned as house manager of B. S. Moss' Hamilton Theatre and left that house on Sunday. He is going to Chicago on personal business. His successor has not been selected as yet.

IZETTA TO SAIL

CHICAGO, Ill., April 10.—Izetta will shortly sail for Europe where she is engaged for a tour of the English Music Halls. She is reported to have signed a contract calling for one year of consecutive engagements.

HOUSE HAS NEW TREASURER

MONTREAL, April 18.—Joseph K. Hartman has received notice of his appointment as treasurer of the Orpheum Theatre here.

CLARE NOW WITH SOFRANSKI

Sid Clare has severed his connection with the Arthur Lyons Enterprises, and is now with Geo. M. Sofranski's office.

ORPHEUM WILL DROP TICKET SUBSCRIPTIONS

FRISCO HOUSE THE FIRST

SAN FRANCISCO, April 17.—With the elimination of the long established subscription system at the Orpheum Theatre here, announced this week, will probably come the elimination of the system wherever it exists in any of the houses controlled by the circuit, it was stated.

For many years now, it has been the custom at the Orpheum, to permit those patrons desiring it to retain the same seats from week to week. This, it was found, has resulted in a sort of monopoly of the choice seats by a comparatively few patrons. The result has been, it is said, a series of complaints from time to time by other patrons that they were being discriminated against by the management. These complaints, more than anything else, it is said, determined the powers that be to announce the elimination of the system.

Nor is it expected that business will suffer at the Orpheum through the elimination of the system. The fact of the matter is, not only is the Orpheum here doing excellent business, performances for the most part being almost completely sold out, but almost all of the houses controlled by the circuit are doing excellently.

Another innovation introduced at the Orpheum here is the abolishment of smoking in the orchestra. This privilege has prevailed at this house since its opening. But the privilege is now limited to the upper part of the house.

Morris Meyerfeld, head of the circuit, stated early this week that he has no intention of resigning, as was reported, and that his present staff will remain in charge of the Orpheum here, reports to the contrary notwithstanding. He is scheduled to sail for Europe early next month.

FOX THEATRES CELEBRATING

William Fox's theatres are holding Spring Festival weeks this week. The City Theatre, on Fourteenth Street, is having a special bill of ten acts each half and the Bedford, in Brooklyn, is having a special show of eight acts each half, while the Ridgewood is to have a celebration the week of the 26th.

LOEW STARTING TWO A DAY

SAN FRANCISCO, Cal., April 17.—Loew, Inc., will build a new \$1,000,000 theatre here at the corner of Mason and Eddy Streets. This house will be the first of the two-a-day houses that Loew is planning. The theatre is to seat 3,000 and will be built according to the latest ideas. The site of the new theatre is that occupied by the Tivoli prior to the big fire.

ORPHEUM PRESS AGENT MARRIES

SAN FRANCISCO, April 17.—Gerald Luke Dillon, for the past fifteen years publicity representative of the Orpheum here, and Mrs. Stella Shipser, well known in theatrical circles, were married recently. Dillon was supposed to be "an incorrigible bachelor."

PANTAGES MANAGER MARRIES

SAN FRANCISCO, April 17.—Roy Stephenson, manager of Pantages Theatre, was married last week to May Branch, professionally known as Peggy Le Haey, a vocalist with the Feist offices here.

SAUBER HAS NEW MUSICAL ACT

Harry Sauber will place into rehearsal this week a new musical act called "Lil of the Liss," with two men and two women. The book is by Clarence J. Marks and the music by Jack Smythe.

NEW ACTS

Robb and Hollis are having a new act written for them by Norman Stadiger.

Brennan and Marley will shortly appear in a new act being written for them by Bert Ryan.

Martini, of the former team of Martini and Rubini, will do a double with a male violinist in the near future.

Blanche Franklin, with Jack Smythe, opened April 19th.

Sawyer, Roy and Roberts, new act now in rehearsal. (Rosalie Stewart.)

Marcelle Shields and George Hale, new act now in rehearsal. (Rosalie Stewart.)

Guy Kendall, new act, with four girls and special production. (M. S. Bentham.)

Anna Chandler is having a new act written for her by Hockey and Green.

The Ormonde Perley Revue opened with thirteen people April 18 for the Keith time.

Rodero will do a new violin and monologue act now being written by James Madison.

The Proctor Trio, two men and a woman, will do a new dance offering under the direction of Rosalie Stewart.

"This and That" is the title of a new act now in rehearsal by Moore-Megley, with music and lyrics by Cliff Hess and Milton Swarzwald. Corinne Tilton, who formerly did a single, and Benny and Western, a dance team, will be featured.

Valentine Fox, the ventriloquist, is having a new act written by Allan Spencer Tenney.

"I Want My Rent" is the title of a new act being rehearsed by Ned Dandy. Five people will be in the cast, which features Frederick Pynn.

LUCAS SETTLES SUITS

Jimmy Lucas had a verdict of \$600 rendered against him last week by a jury in the Brooklyn Supreme Court before Justice Van Sicken. It followed a trial in which Harold Deane sought to recover \$10,000 for alleged injuries he sustained last July, when Lucas ran into him with his machine.

At the trial, Deane testified the accident happened about one o'clock on the morning of July 31. He was homeward bound, accompanied by two friends. The trio were just about to cross Ocean Parkway, when Lucas came along in his Reo car, which he was driving and which contained no lights, Deane said, and struck them before they had a chance to get out of the way. All were injured, but Deane claimed he sustained the most serious injuries. He testified that he has not yet entirely recovered from the effects.

John J. Skahill and John R. Mohr were the other two injured. They each brought an action in the Kings County Court against Lucas, in which they sought \$2,000 each for their alleged injuries. However, following the verdict in the Deane case, Lucas, through his attorney, Julian J. Raphael, arranged a settlement with the latter two.

PROCTOR'S 58TH HAS FIRE

A small fire in the second balcony at Proctor's 58th Street Theatre, about 4 p. m. last Saturday, caused great excitement and a general exodus from the house.

Mme. Doree's "Operalogue" was on the stage singing "Butterfly" when there was a cry of "Fire." Clouds of black smoke soon filled the theatre and several women became much excited during the ensuing confusion. The performers pluckily went on with their act and, together with several of the more cool-headed persons in the audience, succeeded in getting the majority to leave in an orderly manner.

BLOSSOM SEELEY STARTS ROUTE

Blossom Seeley opened her act with Bennie Fields and Sam Miller, in Winnipeg, Canada, on Monday, for a tour of the Orpheum Circuit. She will be gone till next September.

VAUDEVILLE

PALACE

Ten acts make up the programme this week and a few of the numbers went over. However, there is a shortage of comedy, though Solly Ward, in the second half, made things hum while he was on. Gertrude Hoffman headlined and truly deserved the distinction, as her act is replete with sensational dancing and an excellent array of impersonalities.

The pictures opened and were followed by The Four Readings, who interested all with a splendid display of hand balancing, wherein each one does good work. The "slide down the chute" into a handstand, employed for a finish, sent them off to a big hand.

The Wilton Sisters are employing a new trick to get applause, for they must think that, in order to stop a show, "Mother" should take a bow. Why "Mother Wilton" was brought before the spectators at the Monday afternoon performance will long remain a mystery. The girls did well enough, but should cut the violin and piano medley. Also, the speech near the finish, intended for comedy, held nothing original. If these young ladies condensed most of their material, so that only the punches remain, they would have a nice act.

Guiran and Marguerite, new at The Palace, have the right idea for a vaudeville dance offering. Miss Marguerite is one of the best toe artists who has played these parts in many seasons and her work is simplified by her gracefulness of motion. Guiran offered his well known solo dance, showing a few new steps that stopped the act. For a finish, they do an "apache" dance that stamped them as real artists. The act is splendidly put on and won a big hand.

Lew Dockstader started slowly, but picked up rapidly after he had informed the audience that he was a candidate for the presidency and had proceeded to "pan" his rivals, always ending the speech by saying that he is the man for the job. The second portion of his act consists of the reading of some "Gags" sent to him by folks in the towns where he has played. Dockstader is a humorist and his material, as a whole, is timely and well selected.

Gertrude Hoffman is a wonderful artiste, especially when she impersonated several stage celebrities, the Olga Petrova bit being unusually well delivered. The "Trip to Coney Island" was a howl and Miss Hoffman deserves much credit for the fast and unique manner in which she delivers her wares. Max Hoffmann directed from the pit, adding much pep to the offering. The act stopped the show.

Grace Nelson, a stately beauty, sang a selection of popular and special songs that was the signal for real applause. "When Your Ship Comes In," was rendered with a fine vocal style. It is a charming song and scored one of the big hits of her act. A Hebrew chant, entitled "Rachem," came at the finish, sending the prima donna off to a big hand.

Laura Pierpont and Company presented a playlet called "The Guiding Star." Miss Pierpont plays four characters and each one was faithful. The story of the wayward girl is not new, but it is given a twist that brightens the proceedings. However, the act drags in spots, which could easily be remedied. The offering was well received.

Solly Ward, assisted by Marion Murray and Jeanne Eliot, are held over and scored as solidly as they did on their initial appearance. Ward is a clever performer and shows up as well in the comedy end as he does in dramatic reading. The act went over with a bang.

Kranz and La Salle, next to closing, held them in by using good judgment. They only sang three songs, then went into their dance imitations to excellent results.

Curzen Sisters, "The Flying Butterflies," have a pretty act and the tooth work is out of the ordinary. J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

ORPHEUM

Selbini and Grovini, in their clever variety offering entitled "The Follies of Vaudeville," won approval with their assortment of feats in juggling and acrobatics. These two are of the old time school of acts that do more than one thing extremely well.

Goslar and Lusby have a song and dance act which pleased very much in the second spot and came pretty near stopping the show. The man plays the piano and sings, while the little lady in the act exhibited her talents as a dancer by doing some clever toe and eccentric stepping. She is a cute little party, with plenty of grace and pep when it is needed. The man sings and plays acceptably.

Third position fell to D'Avigneau's Celestials, in which, according to the billing, are seen Borromeo, the great oriental classic-jazz pianist, Miss Men Toy, a dancer, and Shun Tok Sethe, the Chinese tenor. The bulk of the work falls to Borromeo, the pianist, who, whatever he may be, classical or jazz artist, knows how to make an audience like his work. The act went over very nicely, considering the fact that it is none too well constructed.

Frank Gaby is a ventriloquist who has ability and a clever assortment of gags, some of which, however, could be toned down a little. He is still using the sailor dummy and the "Mary" bit. Gaby received a large measure of applause for his work. A little cutting of the blue material wouldn't hurt.

George Kelly and his company, in an amusing little sketch, written by himself and entitled "The Flattering Word," closed the first half of the bill. His act deals with the prejudice of a portion of the clergy against the stage. In it he shows how easy it is to win this element by the oldest of human weapons, flattery. The piece is very cleverly acted and was accorded the reception it deserved. Kelly's work has improved since the writer last saw his act.

Following intermission and the Topics of the Day came Bert Erroll, female impersonator, who is billed as having "The Tetrastini Voice." Having never heard that famous opera diva, the reviewer is not capable of telling whether this is true or not. Erroll possesses a good strong falsetto, which he employs advantageously and has dressed his act very nicely. He scored a very large hit, for the folks seemed to like his work. He should leave the comedy bits of business until the very end, for he has injected them into places where they tend most to spoil the illusion he would create.

Joseph Santley and Ivy Sawyer, assisted by four girls and a little pickaninny, presented their entertaining song and dance revue entitled "Bits and Pieces," in which they show scenes from some of the Broadway successes, the entire act being built upon a romance that is conducted through these bits of plays. The work of the entire company is all that could be desired, for they are talented and do their parts well.

Joe Morris and Flo Campbell held the following position, an extremely difficult one, inasmuch as they had to follow the big act and several people started to walk out because of the lateness of the hour. Credit is due them for the manner in which they held the audience seated, and stopped the show, despite these conditions. Henry Bergman, of Clark and Bergman, came in for some comedy and a song number, which took the house by storm.

Daley and Berlew, in their "1920 Cycle of Dance," closed the show and, although it was 5:25, held the audience seated while they exhibited what wares they had to sell. They did very well in the closing position. S. K.

ALHAMBRA

The Marco Twins followed the overture. Although they work hard, their routine isn't laid out in the proper manner for an audience. The contortion work could be shown to much better advantage and the tumbling could get better results in a different routine. As the act is built, it is only one for children to enjoy, grating on the minds of the older portion of the audience. They didn't go very well here.

Major Rhoades, who calls himself "The Street Urchin," mainly because he is attired in ragged clothes, offered a violin single and was liked here. He possesses ability to play his instrument, but the tone of the violin used is faulty in places. The song used, it being the sad tale about "It's Hard to Be a Boy When Nobody Loves You," although rendered in a fairly good voice, is of no value to the turn. In fact, any published song could take its place and do much better. Rhoades sticks to the classical type of numbers.

Harriett Rempel and Company offered their artistic playlet called "Tarrytown," which Tom Barry is credited with writing. The setting used is very good, but the work of Miss Rempel is the big punch of the offering. As a young girl, she is appealing and pretty and scores instantly. As an old woman, she is sweet and immediately reaches the hearts of those in the audience. The cast gave capable support and read their lines well.

It was Belle Baker's second week and it seems that she could stay here for months, for the patrons wouldn't tire of her. She offered some of her old and also some new songs and then wasn't allowed to leave until she had rendered "Eli Eli." The audience insisted upon the Hebrew hymn.

Winston's Water Lions and Diving Nymphs would have been much better placed closing the show, especially considering the type of the other acts on the bill. They gave an exhibition of swimming and diving that pleased. The animals are excellently trained and go through their routine without a hitch. The girls possess good figures and do their work well.

Bobby Randall, who followed the Topics of the Day, seemed to be known to some in the audience, for he was greeted with applause. Whether he was or wasn't, he made himself solid very quickly and had no difficulty in getting laughs. He is a good black-face performer of the Lou Holtz type and will most likely find it easy in most of the houses in which he appears.

Bessie Clayton, with the Caninos, James Clemons, Joseph M. Regan and Wilbert Dunn are also favorites here. Miss Clayton's toe work needs no comment and the work of the Caninos and Clemons, in their line, holds first place. Regan does the singing, but seems inclined to sing through his nose. Dunn supports Miss Clayton in her toe dances in a manner that would be vastly improved if he tried to put some expression into his work.

"Georgie" Price was greeted when he came on and went off to a hit. The audience liked him and showed it. Sister Lilly has a lot of personality, a voice that is strong, and delivers her numbers well. She, too, was greeted with a big hand. Price's entire act, with his sister, generally takes sixteen or eighteen minutes. He was on for every bit of twenty-five before he was allowed off.

Zomah was badly handicapped by her spot. She gave her act, which is clever, to a house which was hard to control, but which waited to see her. G. J. H.

GRANVILLE RETURNING

Bernard Granville, who has been appearing in "The Little Blue Devil," returns to vaudeville April 26th, at St. Louis, for the Keith office. He will do his old act.

RIVERSIDE

The warm weather and the counter outdoor attractions had their effect on the opening performance of the week at this house. The usual big crowd was absent and that that did attend seemed to lack the interest usually shown at the Monday matinee performance.

Siegel and Irving, in a well put on strong man act, opened the show and did well, considering the fact that but comparatively few were seated when they opened.

Kharum, billed as the Persian Pianist, received considerable applause, the greater part of which seemed to be due more to his eccentric manner of taking his bows than his ability as a pianist. Garbed in Persian costume, and enveloped with the red spot, he rendered a programme of classical selections. His execution is but fair and his tonal effects ordinary, yet he seemed to hold interest, especially in taking his bows, which were executed with something of the style suggested by the quick closing of a jack knife.

Cunningham and Clements, recently with one of the big musical shows, have a singing and dancing act which with a little more work, will develop into a fine vehicle. In the act is an unbilled pianist, who, in addition to furnishing the accompaniments, played a solo and sang a number, either one of which entitle him to a place on the programme. Cunningham and Clements are fine dancers, they work excellently together and have an offering which is a credit to any big time bill. A later position on the bill could easily have been held by them.

Bert and Betty Wheeler did their little bit of everything act to excellent results and scored one of the hits of the first half. While the greater part of the act is given over to comedy bits, many of which aroused laughter, they would do well to observe that the greater portion of the applause was aroused by their singing of a ballad, and they would do well to put at least another song in the offering.

Elizabeth Brice and Will Morrissey and their company in the "Over Seas Revue" closed the first part and scored strongly. Some of the prominent names seen in the cast when the act was first presented are absent, but the present members acquit themselves creditably and the act travels along at great speed. Miss Brice was in fine voice and sang her various numbers excellently. Morrissey has improved greatly in his work and gave a particularly good performance.

After "Topics of the Day" in the second half, Tarzan in his remarkable chimpanzee impersonation did excellently. Not only is the impersonation fine but the common mistake of dispelling the illusion at the act's finish is not made, and as far as the greater per cent of the audience is concerned, Tarzan is just what the act would lead one to believe—a chimpanzee.

Stella Tarcey and Carl McBride are for the first time at this house, showing an act which needs immediate revision. It is poorly constructed and much of the material is not of the best. The act opens with the appearance of a young man and woman who have just been divorced. This leads to both talk and song on the subject and a portion of the talk, especially the line about where the young woman has placed the divorce papers does not fit either Miss Tarcey or her act. Other bits along the same line should be eliminated.

Miss Tarcey sings well and does a comedy bit depicting the antics of a motion picture fan witnessing a dramatic feature. Mr. McBride dances well and with a better offering both he and Miss Tarcey would doubtless score.

Sylvia Clark won the applause honors of the bill with a well selected repertoire of her old and new successes. She did equally well in both her songs and comedy hits.

Alfred Naess, assisted by the Misses Lizzid and Collins, closed the show with a finely put on ice skating act. W. V.

VAUDEVILLE

COLONIAL

The news reel was followed by Barrette, a female impersonator, who did an excellent routine of stunts on the tight-wire, rings, and swinging trapeze. He does a good impersonation in the bargain and left the audience buzzing over the surprise finish for fully a minute.

Dan Stanley and Al Birnes do a neat routine of eccentric and soft-shoe dancing, which didn't go as well as the act deserved. The house was cold for the first three acts, which accounted for that. The boys make a neat appearance and dance well.

"Flirtation," a musical comedy with three couples, featuring Dorothy Van, Frank Ellis and Jack Edwards, depends mostly on the comedy, as handled by Ellis, and the dance bits by Edwards and Miss Van, to get over. The others in the offering do their bits fairly well, but haven't much to do. Edwards is a good comedian and puts his lines over well. Miss Van resembles and works like Anna Seymour. There is somewhat of a plot to the turn, which attempts to show how the others in the act were trying to teach Edwards to make love to Miss Van.

James B. Donovan, and Marie Lee, proved to be favorites here. Donovan is an Irish comedian of the type that instantly makes an audience like him and puts every line over for a howl. Miss Lee looks very pretty with her hat off and, besides possessing a very pleasing personality, sings in good voice with Donovan, and also does some good dance bits. They were not permitted to leave before taking an encore, and then went off to a big hand.

It is not the act, but Jane and Katherine Lee themselves who scored a sensational hit. These kiddies, it seems, could go on, talk about anything and immediately win the hearts of all in the audience. William Phinney, who plays the part of the new director, does excellently. But the house couldn't get enough of the kids. They do comedy excellently and the closing dramatic bit is exceptionally good. Although intermission followed, they were called back for bows and speeches on the part of both and then had to come back again. The act itself, however, has a great deal of room for improvement.

Aileen Stanley had a somewhat difficult spot in opening the second half. She was assisted by a male pianist, who was not billed. Miss Stanley, while her present act gets over nicely, would be very good in an act specially written for her type of delivery, which is "semi-rube" and, at times, Southern. Her voice pleases and her delivery would fit excellently into a routine of that type.

"My Tulip Girl" is the act recently reviewed in the CLIPPER under New Acts by the name of "The Magic Vase." The two juveniles look new to the cast since the act was reviewed as new, but do their work capably. The man who plays the part of the burgomaster does the best work in the act. The other female lead gives a good account of herself. The chorus, which consists of eight, could be improved upon in the way of looks, and especially figures. The act has some good bits in it and some good music.

Billy B. Van and James J. Corbett were accorded an ovation on their entrance, which lasted for over a minute. They then proceeded to deliver. The offering will be fully reviewed under New Acts.

Slayman Ali's Arabs closed the show with a good routine of acrobatic, strong-man and tumbling work.—G. J. H.

MISS CROSSMAN ENTERING VAUDE

Henrietta Crossman will shortly appear in vaudeville in a playlet entitled "Every Half Hour," written by Albert Cowles and Roy Briant. Supporting Miss Crossman will be St. Clair Hales, Albert Chianelli, Fern Doubleday and Robert Rose.

VAUDEVILLE REVIEWS

(Continued from Page 9)

ROYAL

This is the thirty-fourth week of the sixth year at the Royal and the bill is anything but royal, being the weakest seen at this house in many a day. Margot, Francois and Partner, now billed as Margot and Francois, did about six minutes of nothing except a couple of tricks on short stilts, and were followed by Frank and Milt Britton, who played several noisy medleys on xylophones. Their brass finish, taken in an accelerated tempo, sent them over, however.

"The Decorators," with Harry Bewley, was the revamped idea of "Flanders' Furnished Flat," done for many years by Willard Sims, and much the worse for the revamping.

Elida Morris, on her knees for two songs, seemed to be praying the audience to accept the songs she talked. She was in the wrong pew, however, for they failed to respond. With the assistance of a chair, she recited a ballad that gathered the first notice from those present. A Southern patter song was used for a finish. Miss Morris is essentially a cabaret worker and that is where she belongs.

Whipple and Huston closed the first part with an act labelled "Shoes," which ran for twenty-one minutes. It started off well, but the middle seemed to drop out. Walter Huston will be remembered for his clever method of singing "I Haven't Got the Do Re Mi" in their old act. The one now used, "I've Got a Good Job Now," is similar. Cutting the running time would improve the offering considerably.

Espe and Dutton did not get as many laughs as "Topics of the Day," which followed, and were handicapped, if possible, by their billing. "Top Notchers of Versatility" seems to indicate something more than a few juggling feats and a lot of effeminate remarks and actions by the person attempting the comedy.

Valeska Suratt and Company won the first punch on the bill in the well-constructed playlet "Scarlet" and made a hit with an audience quick to recognize merit. The success was due to the clever lines and the force of Miss Suratt, for Eugene Strong did not play his part as well as he usually does and seemed to have his mind on the ballgame or elsewhere. His lines were delivered carelessly and several were unintelligible only a few rows from the stage.

Lloyd and Wells sang a number of published songs, but it was their dancing that registered. The girl brought in at the finish for the second chorus of the song helped. The act was very badly placed, and had the boys been further up, instead of next to closing, a position they cannot hold, might have fared better.

Chas. McGood and Company have an act that has been reviewed in these columns several times. Their hand-to-hand stands were accomplished with an apparent ease and manipulative dexterity worthy of the commendation they received.

They closed a "sleepy" bill that, outside of a couple of acts, made it hard to decide which offering was the worst. Several in the audience yawned and were visibly annoyed, and were not to be blamed for so doing.—H. G. N.

STRIKE HINDERS ACTS

MONTREAL, April 16.—Due to the railway strike, "Elly" was unable to appear at the Princess Theatre and her place was taken by the Musical Johnsons. Nadell and Folette were forced to appear Monday in street clothes.

At the St. Denis, Bert Melrose was unable to open and his place was taken by Dupree and Dupree.

Chas. Deland and Company deputized for Carlisle and Romer, who failed to appear at Loew's due to illness.

PROCTOR'S 5TH AVE.

Berzac's Circus, as the opening act, held interest and, while not one new trick was shown, nevertheless a number of laughs greeted the efforts of the stage "plants" to keep away from the kicking pony's heels and to ride the propelled turntable.

Jack McAuliffe may have been a champion of the fistic arena and never have known defeat, but his seconds may as well throw the sponge into the vaudeville ring, for Jack is likely to be counted out. In a welfare organization uniform, he babbles away in a manner that could not be understood from a stage box. Some pictures were then thrown on the screen and McAuliffe attempted a few humorous remarks, concluding with that sure-fire sign of the theatrical tyro, "I thank you."

Slager and James, black and tan, went only fair at this house. The accentuation of the suggestive bit of business by the "keep your mind on your work" remark, may keep them out of some of the better houses.

Wright and Deitrich presented the same act seen at the Royal and went over very big, being forced, after many bows, to respond to an encore. They show class and refinement and use their melodious voices to good advantage.

Arnaut Brothers, with their well-known act and bird whistling, were a hit; they took two bows to solid applause.

William Gaxton and company, in their snappy sketch, were the laughing hit of the bill. "Mr. Dinwiddie" still "mouths" some of his speeches and seems to have a slight impediment which he should try to overcome. Four curtains were taken by the act.

Frank Hurst, with little poise, no voice, some old gags, a couple of silly recitations, a pianist, and his hair parted in the middle, comes on with an I'm-a-poor-boy-who-has-worked-in-other-peoples-act song, and winds up with a Now-I'm-through-hand-me-your-applause-Al-Reeves-give-me-credit number. He announces each thing he is going to do in much the same manner as a magician doing tricks. He is a clean-cut, good-looking fellow, who, with newer material and a better routine, may develop.

Brown, Gardner and Barnett have the stereotyped man at the piano, who sings and plays while the girl is making her changes, a song and a dance, another song, etc., ad lib. The tall blonde girl with the not over-lithe limbs, or much grace of movement, chiefly runs around the stage. Her partner's work is a little better. Whoever wrote that song, "I'd Rather Have a Hard-Boiled Egg," certainly deserves a laurel-wreath, for a more senseless, pointless, inconsistent and unfunny song has never been heard, and the line "I would like to have children, but I'd rather have a hard-boiled egg" is a masterpiece of mediocrity.—H. M.

WILL HANDLE LOEW SOUTHERN

Ford Turner has been appointed publicity director of the Loew Southern and Southwestern time, with headquarters in Atlanta. The Southern circuit has grown considerably of late, necessitating a special press department. More than twenty-five theatres are now included in this circuit.

EDUCATING FILM HOUSES

CHICAGO, Ill., April 17.—Several unattached vaudeville agents are endeavoring to line up a number of small movie houses in an effort to educate them into using one or two vaudeville attractions along with their film performance. A number of outlying theatres are seriously considering the new plan and it is said that a strong chain of these movie-vaude houses will be in service by next season.

EIGHTY-FIRST ST.

Leon Gautier's Bricklayers opened the show with their comedy pantomime. They are positively the acme in canine intelligence and training, going through their routine as though they were human beings. They not only delighted the audience, causing screams of laughter, but succeeded also in causing comment because of the almost unbelievable thinking ability they showed.

Luba Meroff, assisted by Ben and Sonia, offered their meritorious song and dance bits and the hit they registered was sufficient proof of their right to be there and call their act a "dainty offering." Sonia has become quite a comedienne and, with a few new bits added here and there, to replace those of ancient vintage, would show off to much better advantage. Ben played his cello and danced as well as ever, the latter bringing forth exclamations of surprise and approval from the audience. Luba sang and danced as she always does.

Millie Fuller, of the team of Hallen and Fuller, is an old time favorite, and her entrance was applauded by those who had seen her in days gone by. She has a clever little act that will find the going easy any place where her name is known. But, to be frank, there are a few weak spots in the turn that could be strengthened, the most outstanding of which is the lackadaisical manner in which the fellow playing the young husband reads his lines. He lacks fire and pep, and his rendition is mechanical and lifeless. The writer has seen this act a number of times, and each time this becomes more apparent. The act was undoubtedly written for Miss Fuller and for her alone, and, as such, is a good piece of work. But her support should be as strong as possible, in order to make her part look all the better. The addition of a Van Dyke beard to the make-up of the long-suffering sweetheart of Cousin Eleanor was a good idea, as it makes him look his part much better.

George Jessell has written an act for himself, so the billing informs us, and has done a pretty good piece of work. However, we want to say that there are one or two, or perhaps three or four, lines he has injected that could just as well be cut out. For instance, the gag about "you've just got the stick" could go out. Jessell should not have to resort to the risqué or suggestive in order to obtain laughs, as he has too many legitimate means at his disposal. The telephone bit was well done, though a bit overdrawn. He took three encores, all of which he earned, for he worked hard to get the audience into a laughing mood.

"Skeet" Gallagher and Irene Martin offered their well known "sweaters," a comedy-romance, built up around the efforts of a returned soldier to find the girl who sent him a sweater with her name and address on it. Of course he finds her and she is an elevator girl in a very swell and exclusive hotel. Naturally enough, being a hero, he is blessed with an overabundance of money, some of which he wants to give to the girl, and which she willingly accepts. The tale is told in song, story and dance, and well enough to be entertaining.

"Vanity Fair" stopped the show, and cold, too. Topics of the day had been half shown, but had to be taken off so as to allow the people of the act to come out at the insistent demand of the audience. The turn is a gorgeously gowned and put on girl act, with seven girls and two men. Yvette Kiviat is responsible for the production and has nothing to fear for its future.—S. K.

GALLANDER DENIES KINSHIP

John Gallander, known in vaudeville as Gallando, the Clay Modeller, denied that the girl Minnie Gallander, who had him brought to court on charges of cruel and inhuman treatment, was his daughter. He claims that his daughter Minnie is in England, and that the present case is a frame-up. The case was adjourned till April 21.

VAUDEVILLE

JEFFERSON

(Last Half)

The La Vars are supposed to be a good small time dancing act. If they were ever to work a regular performance in the same manner they did this supper show, they'd have about as much chance of getting booking as a snowball has or remaining intact on the Fourth of July. They did show a few spots of good work, but the best word with which to describe their efforts is "sloppy."

The La Vars may have been poor, but in comparison with Ballard and De Varney, the sister act which followed, they were a treat. One of the girls is fairly good looking, and next to her partner, can be called beautiful. The other has a fair voice, but that is all. Their delivery is terrible. They essay a few dance bits, which seem to show that they have been working in cabaret choruses all their lives.

Henry B. Toomer and Company have a good vehicle in "The Wife Saver" now being used by Franklyn Ardell. About a year or more ago, when Ardell used the act on the big time, Toomer was programmed as the author of the sketch. However, after seeing the manner in which Ardell handles it and comparing it with Toomer's delivery, one finds a lot missing in the offering as presented by Toomer. Half the laughs which Ardell got out of it were lost.

Ungaro and Romany were the first team to go off with a decent hand to their credit. One of the men works as a "plant," starting off somewhat in the manner that Stan Stanley does, to attract attention. The "plant" does "wop" comedy and also plays the guitar well. The other plays the violin. The talk end of the act can be speeded up somewhat, but the instrumental bits get it over nicely.

The Charles Ahearn Troupe proved to be somewhat new to what little audience there was in the house. Ahearn has made a few changes in the act, but none of importance.

Dorothy Herman's routine is somewhat too long for a female single of her type. We still can't see where a woman of her build comes in to act kittenish, for that is the only way her attempt at cuteness appears to the audience.

Allman and Gould were somewhat of a relief with a clever black-face offering. The men would do well to work up the instrumental part of the offering though. The talk is fair and as far as the rest of the bill was concerned, very good.

The Four Lloyds were about the best act on the bill. Their work on the trapeze is sensational.

G. J. H.

CITY

(Last Half)

The Three Genl Sisters held the first position with a routine of acrobatic, strong-arm and hand balancing stunts. The girls do their work well.

Harry Tenney and Company, the "Co." being a pianist, were evidently plugging the numbers of one publisher.

"The Love Game" is a clever sketch, excellently handled by a capable cast of two men and two women. The role of the young lover was especially well portrayed by the lead. The theme of the act is old, being that of making your girl love you through "cave-man" treatment. But the manner in which it was handled made up for the age of the plot.

Ward and Long offered their classical singing turn and were liked. The trouble with the offering is that the impersonations supposed to be given to the audience, are of people unfamiliar to them. However, both possess good voices and deliver their numbers well.

Valentine Vox has a very good ventriloquist act and went off to a big hand here. He has a fairly good routine of talk, as ventriloquist offerings go, but the big asset lies in the stunts he does. His closing bit was very clever. In it he gave the impression that he was singing in two different, distinct voices at the same time.

Howard and Craddock, reviewed under New Acts, found it easy going with a routine of songs and dancing.

While one must give Coogan and Flynn credit for cleverness in handling their act, at the same time it is doubtful whether a subject of the kind selected for this turn is proper. The turn is too suggestive, in fact, is "raw." Coogan would look a hundred per cent better also had he worn a neat shirt.

The Versatile Sextette, consisting of six young men who play jazz, sing, and also offer some dancing, closed the show. The boys play well and two of them possess very good voices. The one who rendered the Italian number is especially good. The dancing is ordinary.

G. J. H.

LINDER TO BOOK THREE

On May 1st the Star and Comedy Theatres, Brooklyn, and the house in New Britain of William Fox will be booked through the Jack Linder office under Sol Leo.

VAUDEVILLE REVIEWS

(Continued from Pages 9 and 10)

AUDUBON

(Last Half)

Springtime Carol was the title of the opening act, in which a man and girl offered a number of songs. Dressed in Colonial costumes, with a special set and the rain effect utilized in "Sweet Kitty Bellairs" and other plays, the act is a flash. See New Acts.

Jack Reddy was a riot in the number two spot. He did several characters, a "souse" for the opening. He made up on the stage for a "dope," singing the customary "Chinatown." Some of the gags used were of ancient vintage, especially the name on the towel, "McAlpin." For an encore he did a scene from "The Royal Vagabonds."

McConnell and Simpson, with a comedy sketch that caused wave after wave of laughter, displayed the fact that the woman is one of the best comedienne since the early days of May Irwin, whom she resembles in style of work. This act is a sure-fire hit on any bill.

Yvette and Company get over through sheer force of animation and the ability of Yvette, who plays the violin with snap and abandon, and sings a number of songs in good voice. Her playing of the Doebler Serenade, by way of contrast, was skillful. The special setting and costumes were all that could be desired. They finished fast.

Harmon and Washburn, a brunette and an exceptionally pretty blonde, with recently bobbed hair, pulled on a piano and went to it in great style.

Frank Bush did not seem as humorous as in the years gone by, although his characterizations are true to life. Most of the stories, however, he has been telling for many years. The new ones drew the best laughs. The street car gags, with the different names of streets and the man leaving when his name was called together with the subsequent pocket-book finish, was original with Ezra Kendall.

Nan Halperin, held over for the last half, was an artistic triumph. All her material is good and her wardrobe splendid. Her changes were quickly made and her "attack" and delivery of the various numbers brought insistent response from her auditors.

Osaki and Tackl, formerly the Osaki Duo, displayed the best "perch" work ever witnessed by this reviewer. They start where the others leave off. The girl looked well in tights and did an American dance capably for a Japanese. They scored.

H. M.

REGENT

(Last Half)

The Wileys, two girls and a man, are dancers, essentially that. For which reason their singing may be forgiven. The man cavorts interestingly and laboriously in the Russian fashion and the girls step neatly for the most part. But their act is badly arranged. And when they danced "Moment Musical," which looks like their principal applause getting number, they did so handicapped by the insufferable strains that the accompanying orchestra saw fit to mete out to them.

Lester and Vincent might be reckoned a conventional pair of chatterers, were it not for the fact that the man, a black-face comedian, shows marked subtlety in his work.

Octavia Handsworth and Company offered an interesting playlet titled "Twice a Week." A widow and widower meet in front of a cemetery gate, discover that their respective late spouses (or is it splices) have been clandestine lovers and leave the cemetery environs slightly betrothed. Nice story, nice setting with real rain and well handled by the three players in it.

Eleanor Orr and Harry De Costa fared nicely with their offering. Miss Orr sings and De Costa accompanies her on the piano. He plays well and her singing would sound better if she were more careful about the strident element in her voice. Her costumes are very pretty and the act merited the favor it found.

Sully and Thornton, especially the one who spouted an Italian dialect, were very funny. They have an up-to-date line of patter that might go well even in the big time theatres. Some of their quips are worthy of a place in a first-class musical review. But the quick wise-crack about "Instinct," which relies for its point on the word "smell," might be profitably eliminated. Still, their act went over exceedingly well.

The Belgian Trio, two men and a woman, did acrobatic stunts that have to do chiefly with muscular strength. Theirs proved to be an interesting closing act, even though it didn't contain any extraordinary feature.

M. L. A.

KEENEY'S

(Last Half)

Koler and Graham opened the show with a singing, talking act that was received with favor by a well packed theatre. They have the usual line of talk and handled it well, getting many laughs throughout the turn.

Young and Wheeler, two youthful lads, in a musical act of merit, were second. They play the violin and piano and scored a large hit. Not only do they play and look well, but they have lots of personality and know how to use these assets to the best advantage.

Jack Conway and Sally Fields in a nut comedy offering, held the third position creditably. Some of their material could be blue pencilled without the censor being a crank, for it borders dangerously on the suggestive, especially the last stanza of the "You Never Can Tell" number and the pants bit. The rest of the act consists of a lot of nonsensical patter and bits that are handled well, however, and get laughs. We suggest the opening be changed and that Miss Fields come out as a boy and show herself after the act is through, instead of at the beginning.

The news reel showed a few events that we read about three or four days previous to seeing the film.

Weber and Elliot followed the Information weekly and amused with their Hebrew comedy. Weber playing the Hebrew and Elliot the "straight." At the conclusion of their act they displayed a good combination of voices, finishing with a yodeling number that was loudly applauded.

Vera Burt and a company of five dancers offered a neat act that embraces comparative, imitative and original stepping. Miss Burt looks well and knows how to wear her clothes. The boys dance well and work hard. The act closed with a fast jazz number, everybody doing a Frisco.

Carl McCullough had things all his own sweet way and kept doing encore after encore until he was too tired to encore any more. For a full detailed revue of his act, see the New Act column.

The Six Ormors, Arabs or Moors, offered a corking closing act, including pyramid-building, tumbling and what not. Their work is fast, there being no waits and no handkerchiefs tossed around.

The feature picture was "Young Mrs. Winthrop," with Ethel Clayton and Harrison Ford.

S. K.

PROCTOR'S 23RD ST.

(Last Half)

Helen Miller, xylophonist, played in a careless manner at the supper show, missing some notes and hitting some wrong ones. Miss Miller is clever and was much better when seen at the 81st Street last week.

Jerry O'Meara and Company have a novel idea in character portrayals of songs, done in make-up for the various parts by Jerry, while his partner sings and accompanies herself on the piano. This idea, very likely, belongs to O'Meara, for the reviewer has never seen it done in just this way. All the characters were played with an assurance that denotes careful study.

Miller and Lyle, in the black-face act they have been doing for some time, cleverly depicted the negro and with humorous dialogue well delivered, made them laugh at the supper show. The boxing dance at the finish put them over nicely.

Smith and Sauvain, with a special drop in one, talked, sang and danced, but did not get over. Some of the talk might be replaced; for instance, "I'm the answer to a Maiden's Prayer." Eunice Sauvain's voice is not strong and her step very "dancing-schoolish." Smith tries hard, but the "pun" style of comedy is of a bygone day. He is not a natural comedian and should see that his vest is pressed and his shoes shined. These details mean a lot.

"Memories" is the billing of a quartette (names not given) which sings a number of very old-time melodies. The harmony is not good, although the individual members seem to have good voices.

Harry Mayo, with his monologue anent one "John Barleycorn," in front of a special drop showing a saloon with crepe on the door, was a scream and has a fine rich singing baritone voice that is far and away ahead of any monologist on the vaudeville stage and much better than some heard in singing acts.

Jonla, with the Hawaiians, offered the usual singing and playing done by the many natives of these islands and put over a fast dance for the finish. She looked well from the front. The steel-guitar playing by one of the men is deserving of special mention.

H. M.

HARLEM OPERA HOUSE

(Last Half)

Kane, Morey and Moore finally opened the vaudeville program after a series of films which ran entirely too long. This trio has an original routine of balancing and acrobatic work which is sensational in the full meaning of the word. In one of the stunts offered, a long steel pole is balanced on the head of one of the men, while another climbs and does some thrilling work on the pole. They also do some great Risley feats.

Jack McAuliffe, the ex-champion prize fighter, entered in uniform and was greeted with applause. He doesn't look more than forty. He offered a talk on his old fights and showed some films, one of which was a reproduction of his fight with Carney, the Englishman. He followed the films with some talk on physical training.

"The Beauty Vender" has a new woman taking the place of the one who formerly did the Yiddish character. The act does not seem to be so fast as it was last season. The Italian woman and the old maid are still in the cast, with the same young man as the Beauty Vender. Some new lines have been put into the turn, some of which are good laughs.

It is quite some time now that Sol Le Voy has been giving out prizes on Thursday nights and each time he has a stock of gags to spring with each prize. At times, however, he is forgetful that his patrons are liable to embarrassment. They like him here and he scores one of the comedy hits of the show.

Joseph E. Bernard and Company offered a clever sketch by Willard Mack, showing the bliss of wedded life. The pair are reading their lines with much more life than they did when we reviewed them last, with the result that they got much bigger laughs. The act went big from the first laugh to the last curtain.

Frank Hurst, assisted by an unbillied pianist, was headlined here. He has made little change in his song repertoire, but they liked him a lot, although he appeared here only a short while ago. He makes a neat appearance, has a pleasant voice, and delivers effectively.

Carlos Sebastian, with the Myra Sisters, closed the show with their dance offering. Although this act is slightly on the lines of the one which Sebastian and Myra offered last season, it lacks a lot of the artistry of "Bubbleland."

G. J. H.

PROCTOR'S 5TH AVE.

(Last Half)

Redford and Winchester open their juggling act with a "prop" tank, the only difference since they used to play Hammerstein's.

Mossman, Winifred and Vance, two men and a pretty blonde, try some harmony which at all times was flat. The dancing indulged in was ordinary and the girl has no voice for singing. She also lacks force. The published number sung by the man is very old. They took an encore with no encouragement from the audience.

Jane Courthorpe and Company presented a sketch full of clever lines and much heart interest. All the parts were well played, especially Miss Courthorpe's. She never overacted, and her repression might be studied to advantage by many others. The playlet was thoroughly enjoyed by the audience and three well earned curtains was the result.

Palo and Palette, before a special drop, played accordians and a variety of musical instruments and were the applause hit of the bill. Dressed as Pierrots, they played classical numbers and rag in a masterful manner. They finished very strong.

Valerie Bergere and Company were a hit in the second sketch on the bill. Ever since Miss Bergere attracted attention in "Naughty Anthony," with that stocking "bit," she has introduced it when possible. This was no exception. Both the husband and the "vamp" part were cleverly played, but the "lover" was capable of improvement.

Gallagher and Martin, with a special drop and elevator effect, have a classy offering, well dressed and full of sparkling comedy. The effervescent style of the juvenile is especially commendable and he would be an asset to any musical comedy. The girl danced well and looked pretty.

Keegan and Edwards are favorites at this house and got over big. The imitations of a jazz orchestra are good and the song announcement, "Oh, What a Gal Was Mary, by Douglas Fairbanks," is a pipkin and brought a hand. They took several bows.

Ed and Lottie Ford dance mostly. They have a number of drops, though just what connection a snow scene has with a clog dance is rather hard to determine. The snow was thrown in one spot in two loads and looked funny. Miss Ford sings in a pleasant voice and danced gracefully. Ford is very heavy on his feet and has not Johnny's grace.

Frank and Tobie Shell have a novelty in which several types are cleverly portrayed, the girl standing out well in her several bits and comedy.

H. M.

VAUDEVILLE

"SPRING CAROLS"

Theatre—Audubon.
Style—Singing and scenic.
Time—Twelve minutes.
Setting—Full stage (Special).

Ben Jackson, house manager of this theatre, put this act together in celebration of a "Spring Festival" which was being held at his theatre all week, and not only did he frame up the act, but he also gave an atmosphere of spring to the theatre on the whole, by making the lobby of the theatre pave the way for the act. It was decorated with dogwood, toy balloons and other artistic touches.

This act was the first number on the program for the "Spring Festival." The setting showed a simple country cottage, with clinging vines, green grass and a forest background. Two people, man and woman, appear attired in the costumes of the early seventies. Their offering consisted of old melodies such as "Alice Ben Bolt," "Love's Old Sweet Song," "Silver Threads Among the Gold," "Maggie," etc.

They also included a lately published ballad for the last number. The finish was the entire punch of the act. The "Storm" number from "William Tell" was used and led up to the thunder and lightning effects, closing with a down-pour of rain such as Oliver and Olp use in their "Paradise Closed" act.—G. J. H.

HIMBER AND PATTERSON

Theatre—Fifty-eighth St.
Style—Singing, dancing, violin.
Time—Fourteen minutes.
Setting—Special.

Dick Himber is the lad who worked in the jazz bands which appeared with Sophie Tucker and "Bee" Palmer. In the latter act, he scored quite a hit and it is evidently that which led him to attempt an act of his own.

He first tried a single, which died quickly. Now, with Florence Patterson for his partner, he is doing an act in which he will be more than "Co." But, somehow or other, he lacks the confidence he had when with the jazz band acts. He sings and dances fairly well and does some violin specialties, but his work lacks a good deal.

Miss Patterson is an attractive girl, who dances very well and sings nicely. She scored the bigger hit of the two. In number two spot, at this house, the act went well. At present, it will do for the small time, and, perhaps, for the big time later, but that is doubtful. G. J. H.

WARD AND GREEN

Theatre—Hamilton.
Style—Black-face and English.
Time—Fourteen minutes.
Setting—In one.

Two men form this act, one doing English character very well and the other black-face comedy in good style. The black-face member of the two looks somewhat like Eddie Cantor in burnt cork. The pair have a routine of talk and, although they have quite a few old gags, their manner of delivering their patter brings laughs.

They use one song in the act and a bit of dancing, closing with a comedy eccentric. The boys are good performers and should give a good account of themselves in most houses. G. J. H.

HOWARD AND CRADDOCK

Theatre—Audubon.
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—In one.

Two colored men, in a routine of songs and dances, with some comedy thrown in. The latter is of the usual small time calibre, as is the rest of the act. One of the team does some fairly good dancing and the other features singing, using a falsetto for his big number, "Old Kentucky Home." The act will do for the small time. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 23 and 34)

ROBT. T. HAINES & CO.

Theatre—Proctor's Fifth Avenue.
Style—Dramatic Sketch.
Time—Seventeen minutes.
Setting—Three.

"Bob" Haines has not got a good vehicle for vaudeville in the sketch entitled "The Stranger." The explanatory dialogue at the opening is too long and "preachy." The allusion and comparison to magicians is made twice, and the talk on psychology is unconvincing and faulty.

A number of years ago, long before Haines was with Grace George, in "Pretty Peggy," one Arthur Wing Pinero wrote a play, "The Second Mrs. Tanqueray," in which the "woman," on the evening preceding her expected marriage, brought to the home of her husband-to-be, a letter containing the names of her past admirers. In Pinero's play, the hero burns the letter; in Haines' sketch he tears it up.

The male characters were well played, but the "woman" delivered her lines in the sing-song elocutionary style of the days when Lincoln J. Carter was the Belasco of melodrama.

Haines lent a quiet dignity, but little force, to the part, although it called for no acting. After his first "illusion" he had no part in the offering and was not on for the curtain.—H. M.

NAN HALPERIN

Theatre—Audubon.
Style—Character songs.
Time—Eighteen minutes.
Setting—In three (Special).

Nan Halperin is now doing a sequel to her last vaudeville offering, using a bedroom set of excellent arrangement.

As to her act, it is better than any she has as yet offered to vaudeville. She opens in black rompers, coming out from behind a bed, where she has been hiding. She carries a black valise and goes at once into her number, in which she reveals that she is no longer "the youngest in her family," as there has been "a change in mother." She now has a baby brother and tells of the woes caused by his arrival.

In her next number she has graduated from grammar school and is a "high school" girl. Again she confides her woes. The other numbers show the day before her wedding and the "Military Wedding" number used last year is again employed to close with.

Miss Halperin's numbers are excellent, and the costumes used in the "bride" and "day before the wedding," are beautiful. She makes some changes that would do Owen McGivney credit for speed. She is very welcome back to vaudeville. G. J. H.

CARL McCULLOUGH

Theatre—Keeney's.
Style—Comedy offering.
Time—Thirty minutes.
Setting—One.

Carl McCullough is a young chap who has good looks, talent and appeal, which is all that is needed. In addition, however, he has a cleverly written act.

As a rule, these musical comedy stars are disappointments, for they know only the songs or stories they told in their last show. McCullough knows a lot of old ones and a lot of new ones, but he has a method of telling them that is bound to raise a smile even from the long departed fathers of those stories.

McCullough sings well and his impression of how different stars would sing a certain number was a scream. He will, in short order, be among the high and mighty of vaudeville, for he has all the necessary essentials. S. K.

ORR AND DE COSTA

Theatre—Hamilton.
Style—Singing and piano.
Time—Fifteen minutes.
Setting—One and a half (Special).

This team consists of Eleanor Orr, who has appeared in several productions, and Harry De Costa, the song-writer, who has already been seen in vaudeville with several big time headliners. They use a very pretty setting and start the act with an introductory number about the offering and some of the songs which De Costa wrote. A published number by Miss Orr followed, after which she rendered a number announced as a "follow-up" on De Costa's "Soothing Serenade" of a few years ago.

De Costa also sang a number, but apologized in advance for doing so. A medley of his songs came after the vocal number, played under a "song-writer's privilege," De Costa announced.

"I Want to Be a Prima Donna," a published number, and a song, "That Melody Called Eli Eli," a tribute to the Hebrew hymn, completed the routine.

Miss Orr wears some becoming costumes, sings in good voice and delivers well. De Costa holds up the piano end excellently. The act should do nicely for an early spot in the big time houses. G. J. H.

WILLIE SMITH

Theatre—Harlem Opera House.
Style—Talk and singing.
Time—Sixteen minutes.
Setting—One.

A young man in a Tuxedo with a routine of gags, most of which have been buried for many, many years, utilizes fourteen minutes of valuable time to put over the one song he can do in the last two minutes of his act.

Some old minstrel book must have been unearthed in some musty garret. "When Rose Blows Her Nose Her Hose Shows" was used by Billy Rice before Willie Smith was born and that "hang there you \$500 overcoat" was originated by Hughey Dougherty in the days of Carnacross and Dixey. The song title, "It's a stiff neck that does no turning when a short skirt goes by," is used by Kranz and La Salle.

The "Harris" song was much too slow and the audience became restless and threw pennies on the stage. In a good falsetto, Willie sang a published ballad which was rewarded by applause; it is the only good thing in the act. Material is sadly needed. Perhaps a season in a musical comedy would do this young man a world of good. H. M.

FISHER AND HURST

Theatre—Hamilton.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In one.

Whether this pair forgot their lines and made up their act as they went along, or whether they thought they were in a rehearsal hall, instead of a theatre, we don't know. But, something was very much wrong when the act was reviewed. They kidded throughout, with the result that the audience did not know how to take them, and, at the close of the act, not one hand was given them.

They use one prop, representing a subway entrance. The man enters from this, meets the woman and they then go into their routine. The talk is good for laughs, but was spoiled by too much kidding. The woman has a good voice for the popular type of song.

They showed ability to handle material. With the proper act they might do for the better houses. G. J. H.

FRED V. BOWERS & CO.

Theatre—Alhambra.
Style—"His Bridal Night."
Time—Twenty minutes.
Setting—All special.

"His Bridal Night" was the farce comedy in which the Dolly Sisters were featured for a few seasons. Fred Bowers has had a vaudeville version of the show written by Margaret Mayo, put some music in it, taken a company of three women and two men, went to a lot of expense to produce it and now it seems that he pulled his big "bone" in showing it in New York at a big time house before it was ready. At any rate, it certainly wasn't right Monday night when reviewed at the Alhambra.

The company consists of Alma Young, Solomea Parker Bassy, Frances Parker, William De Vens, Harry Lillford and George Gordon, according to the program. This, including Bowers, makes four men in the entire cast, but only three were present Monday evening.

The story is worked around a pair of twin-sisters, one of whom, "Vie" by name, has just been married to Bowers. The other's name is "Tina." Vie, it seems, is constantly making love to other men. Tina, to teach her a lesson, by means of their resemblance, leads Bowers to think that she is his wife and goes with him on his honeymoon. Vie learns of the deception and follows. After a series of what should be amusing scenes, all is explained.

But, when the act was reviewed, it seemed as though half the lines which should have been in, were omitted. Of course, one must take into consideration the fact that it is difficult to put three acts into one and get all the lines in, but, the manner in which it is done in Bowers' act is very amateurish. The entire thing seemed to be thrown together in less than a half hour, given a few rehearsals, and then sent to open.

That the act has possibilities for the big time cannot be denied. But, possibilities never made a hit. It is the manner in which those possibilities are taken advantage of that counts. What Bowers should do is to have his act gone over and a few more lines put in. Then, there is the fact that the two girls who are supposed to be twins, speak in different voices, one in alto and the other in high soprano. They should both comb their hair in the same manner to make up for the fact that one is a lighter blonde than the other, for the deception at present is not very convincing.

There are two songs which Bowers renders in good voice and, with the rest of the act done over, it will have a better chance. At present, it is not even half-baked. G. J. H.

DE VARDY

Theatre—Proctor's 125th St.
Style—Hypnotist.
Time—Sixteen minutes.
Setting—Three.

This new hypnotist claimed he was going to show something new. We waited, patiently, for sixteen minutes; and we are still waiting. But all we got was the same old stuff used by many predecessors.

During the "rigid" test, De Vardy kneels on his assistant's chest, instead of standing on his abdomen. This was the only difference noticeable.

With two announced and several unannounced, assistants De Vardy managed to get a few laughs, mostly because the "plants" had not been sufficiently drilled and had to be coached during the act. One was told to stand when he missed the cue.

Every once in a while, one of these acts crops up, but, thank goodness, it is only once in a while and vaudeville profits thereby. De Vardy is a Frenchman and claims to have graduated from a university. H. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

DISCOVER OLD SCRIPTS
IN SHAKESPEARE VAULTRecovery of Elizabethan Plays Hidden in Poet's Garden May
Again Start Shakespeare-Bacon Controversy,
Is Possible

LONDON, Eng., April 14.—Intrenching operations incident to making an Elizabethan garden at New Place, Stratford-on-Avon have resulted in the discovery of several timeworn manuscripts of plays which may throw light upon the Bacon-Shakespeare controversy. The discovery was made in connection with the unearthing of an underground chamber, which, it is declared, belonged to Shakespeare.

From this receptacle, workmen have taken curiously shaped tobacco pipes of clay, oyster shells and chicken bones, but none of them are believed to have come from the dramatist's house or table. Indeed, in so far as the pipes are concerned, Shakespeare never mentioned tobacco and probably was not a smoker. However, the discovery of the play manuscripts, it is believed, will again form the ground for a discussion as to the genuineness of Shakespeare's works. None of the manuscripts are signed and it is believed they were never produced. Several bear a striking

resemblance to Shakespeare's version of "Richard the Third," "As You Like It," and "Hamlet."

Among the other discoveries was the skeleton of a medium-sized animal, which some imaginative Shakespearean was disposed to identify with that of the deer said to have been poached by Shakespeare, when a boy, from the neighboring park of Sir Thomas Lucy, of Charlecot. Later, it developed that the skeleton was that of a pig of the eighteenth century or later.

Among other small things found are several very ancient medicine phials, which Shakespearean enthusiasts say probably belonged to Dr. Hall, husband of Shakespeare's eldest daughter, Elizabeth, and which probably were thrown aside by him while attending the great poet's last illness.

Strict orders have been given to the men engaged in the excavating to examine carefully every particle of soil turned over for any fragments of anything unusual.

ASKING INCREASED WAGES

GLASGOW, Scotland, April 16.—A movement has been started among theatre employees here to increase the rate of pay they receive. Under an agreement signed last June between the National Association of Theatre Employees and the local theatre managers, the following rates held forth. The new movement seeks to increase them. Heads of departments, such as stage managers, chief electricians and property masters, receive \$18.75 for a 54-hour week, which holds good for all employees. Stage staff and ushers get \$11.25 a week, and box office men and assistants get \$10 and \$7.50 respectively a week.

BOUWMEESTER DOES SHYLOCK

LONDON, Eng., April 17.—Another sample of Dutch acting was given last week by Louis Bouwmeester, presented here by Bernard Fagan in the role of Shylock in "The Merchant of Venice," during the last week's run of that play at The Duke of York's Theatre. Maurice Moskovitch gave up the title role in the play to allow the Hollander, seventy-six years of age, the privilege of playing the part, which he did in a highly original and interesting manner.

TO MANAGE LAURETTE TAYLOR

LONDON, Eng., April 17.—James W. Matthews, lately manager for Chas. Dillingham in New York, has been engaged to manage Laurette Taylor, by J. Hartley Manners.

Matthews has also been re-appointed to the post of Grand Representative of the Grand Lodge of New Zealand, in consequence of the death of Lord Plunkett, who held the position during the absence of Matthews, for five years, in America.

GABRIELLE RAY ENTERS VAUDE

LONDON, Eng., April 17.—Gabrielle Ray, the musical comedy comedienne, assisted by Leslie Barker, is offering a new turn in the variety halls here, consisting of a number of new song selections, character bits and dances. The piece, which opened at the Palladium, London, is a big hit.

AFTER BARRIE PLAYLET

LONDON, Eng., April 17.—Sir James Barrie's "The Truth About the Russian Dancers" has been somewhat revised and a happier ending tacked on.

"UNCLE NED" PLEASES

LONDON, Eng., April 17.—The production by Gilbert Miller and Henry Ainsley of Douglas Murray's "Uncle Ned," met with a hearty reception by the audience and an equally good reception by the critics, who, however, while they liked the acting and staging and were satisfied with the main plot, found several items that they objected to.

The main objection was the sudden humanizing of the stern, miserly old millionaire which, they claimed, was "beautiful, but not natural."

The play has to do with two brothers, one a wealthy merchant who is to be made a peer and the other an author. It is the younger brother, who, with his Bohemian ideas and gentle nature, reforms the grouchy old millionaire.

The press was very enthusiastic about the acting of the cast, composed of Henry Ainsley, Randle Ayerton, Lawford Davidson, Claude Rains, G. W. Anson, Ernest Digges, Phyllis McTavish, Irene Rooke, Alice Moffatt and Edna Best.

LABOR FARCE RELEASED

PARIS, France, April 17.—The play "La Vie Est Belle" to which the Federation of Workers objected some time ago on the ground that it ridiculed their position and dignity as workers, has finally been put on at the Nouvel-Ambigu. The farce deals with a young manufacturer, Ingard by name, who decides to spend a holiday with his sweetheart. A delegate of the new government forces him to act as his servant, which he does, and enjoys it, and when he finally has to go back to being a millionaire, he doesn't like it a bit. Instead of having a holiday with his sweetheart, who has also been taken over by the new government, he falls in love with his stenographer, and all ends happily.

AMERICANS NUMEROUS IN PARIS

PARIS, France, April 17.—The number of prominent Americans in Paris at the present time is quite large and includes, among others, Fannie Ward, Lois Meredith, Dorothy Bachellor, Princess Rospigliosio, Princess Pignatelli, Marion Ivell, Grace Nelson, Mrs. Truman Tally, Kathleen Cannell Eaton, Elaine Vernon, Winifred R. Sheehan, Dan Tomlinson, Abraham Carlos, Dan Daly, Ray Goetz, Billy Dowsorth, Dave Howell, George Bowles, Ned Center and Charlie McCarthy.

MARIONETTES TO BE ALIVE

PARIS, April 16.—Living marionettes will be the feature of a new theatre about to be erected here, and which will eclipse all others in smartness and exclusiveness. A sensation is promised theatre goers, for the actors and actresses—more specially the actresses—are to be chosen according to their decorative qualities only, as the speaking and singing will be done by professionals behind the scenes.

"ROYAL VISITOR" COMING SOON

LONDON, Eng., April 17.—Grossmith and Laillard will shortly present an English version of the famous French comedy "Le Roi" under the title of "The Royal Visitor," in which George Grossmith will play the name part, leaving the cast of "Kissing Time" to do so.

DAPHNE POLLARD RETURNS

LONDON, April 17.—Daphne Pollard has returned from the United States and is again in the cast of "Joy-Bells" at the Hippodrome, giving a burlesque impression of an Irish-Jewish Cleopatra.

WANTED BARRIE AS AMBASSADOR

LONDON, April 16.—Sir James Barrie, the playwright and author, was considered by the Government for Ambassador at Washington prior to the appointment of Sir Auckland Geddes.

"UN HOMME EN HABIT" IS GOOD

PARIS, France, April 17.—Andre Picard and Yves Mirande's new farce, "Un Homme en Habit," produced at The Varieties, is doing big business, owing to the clever way in which it is written and treated.

The play deals with a certain rich man who has spent 1,000,000 francs in having a good time, and finally, dead broke, is divorced by his wife. She wins alimony and in payment thereof the sheriff takes everything he has except a dress suit, in which he is sleeping off the effects of an all night drinking match. Hungry and homeless, he is aided by his wife, through a mutual friend, and, finally, when he reforms, gets a job as an attendant in a small Montmartre theatre. His wife then relents and, squashing the divorce proceedings, takes him back and all ends happily. The role of Andre de Lussange, the spendthrift husband, is played by M. Lorain, and his wife, Germaine, by Carlier.

"SKY HIGH" ENTERTAINS

LONDON, Eng., April 17.—The revised edition of G. W. Blackie's revue, "Sky High," which opened at the Penge Empire recently, did not reach the limit the title would suggest, but, however, succeeded in amusing. There is no plot or story; just a series of comic incidents, the humor of which could be improved upon. The production, put on by Arthur Breton and Al. Lewin, has in the cast Lee Angell, Harry Rose, Maud Granby, N. Phillips, M. Whitehead, Miss Robson, Miss Carlton, B. Wilmot, M. Montague, Fred Rhodes, Harry Spain, Max Murratti, Lola Murratti, George Hylande, and Gus W. Blake.

WOMAN TO PRODUCE

LONDON, Eng., April 17.—Already having to her credit the honor of being the first woman actress-manager in the business, Mrs. Valentine Munro has come out as a produceress, as well, her first effort in that direction being the production of "Hamlet," "Twelve Night" and "The School for Scandal," for the City of Oxford Amateur Dramatic Club, a University organization.

MME. MARIQUITA RETIRES

PARIS, France, April 17.—Mme. Mariquita, the famous maitresse de ballet at the Opera Comique, has retired after serving in that position for the past twenty-four years, during which time she taught and graduated such pupils as Regina Badet, Cleo de Merode, Chasles, and Quinalt, among others.

COPEAU MANAGING COLOMBIER

PARIS, France, April 17.—Jacques Copeau, who recently conducted the French Theatre in New York, has returned home and taken up his managerial work here. He is managing the Vieux Colombier and giving a series of revivals of famous successes, including religious and Shakespearean plays.

REVIVING "3 WISE FOOLS"

LONDON, Eng., April 17.—"Three Wise Fools," which has run for 305 consecutive performances was revived last week, with Edmund Gwenn, Herbert Ross and Arthur Lewis in the leading roles. The play, housed at the Ambassadors, is now in its 350th performance.

MOFFATTS PRODUCE PLAY

GLASGOW, Scotland, April 17.—A new play called "Don't Tell," has been produced at the Alhambra here by Mr. and Mrs. Graham Moffatt, and they and their daughter Winifred are in the cast.

TALBOTT O'FARRELL IS BACK

LONDON, Eng., April 17.—Talbot O'Farrell, who recently went on a short tour in the United States, has returned home and resumed his English bookings, opening at the Alhambra, Bradford.

(Continued on Page 31)

BURLESQUE

WANT 2 WEEK BOOKING NEXT SEASON

IDEA BEING DISCUSSED

Producers on both wheels, it was reported early this week, are considering the advisability of asking the heads of both the Columbia and American circuits to book several of the better shows for two-week engagements in the larger cities next season.

As the wheels are now run, each show that holds a franchise plays but one week in the theatre to which it comes next on the wheel.

At the Columbia Theatre here, however, the policy of permitting a show to run longer than one week was inaugurated several years ago in the Summer runs, and proved very successful.

The producers who have been talking of the idea are of the opinion that a show could be played two weeks in some of the larger cities, such as Chicago, Boston, Washington, New York, etc., and if enough of them agree on it, the matter will be presented to the heads of the wheels for serious consideration.

CHORUS GIRL ROBBED

Bunny Meredith, erstwhile member of the "Roseland Girls" show, who lives at the Marion Apartments in West Thirty-fifth Street, last week in the West Side Court accused Louis Scott, owner of a pastry shop at 145 West End Avenue, of stealing a \$200 diamond ring off her finger.

The girl said that she went to the pastry shop last Wednesday, accompanied by an Italian friend who is employed in a barber shop. Both remained there about an hour. Her barber friend then pleaded a previous engagement and left her alone. He told her, she stated, that Scott would take her home.

Then she met a soldier who had fought overseas with an Australian regiment. He told her many interesting tales of his exploits on the battlefield. She told the soldier that her father, who lives in Australia, had fought with his regiment in France. Finally the soldier left her, too.

Whereupon, she testified, Scott came over and offered her a drink of wine. She accepted. The drink caused her to grow groggy, she said, until she lost consciousness entirely. She awoke, she testified, to find Scott rubbing her finger, from which the ring had disappeared.

She then asked Scott to return the ring, she said, and he threatened, she testified, to kill her if she "squawked" any more about it.

After hearing her story, which Scott denied, Magistrate Schwab held him for the Grand Jury on a charge of grand larceny, fixing bail at \$2,500.

EDMOND HAYES SUED

Edmond Hayes, "The Wise Guy," comedian, is being sued for divorce in the Brooklyn Supreme Court, by Mary Jansen Hayes, whom he married in Louisville, Ky., about seven years ago. She was formerly on the stage.

In her complaint, filed by Thomas Downs, her attorney, Mrs. Hayes alleges that her husband has been guilty of adultery with various women unknown to her. She sets forth specifically that he was unfaithful to his marriage vows, first in Louisville, Ky., beginning October 1, 1919, and later in Philadelphia "and other times and places," with a woman whose name she does not know.

In his answer, filed by H. J. and F. E. Goldsmith, his attorneys, Hayes denies his wife's charges and asks that her complaint be dismissed.

CRAWFORD HAS GOOD CAST

St. Louis City, Ia., April 16.—Jack Crawford, at the Model Theatre, this city, calls his show the "Bon Ton Revue." In the company are Crawford, Billy McCoy, Miss Bert Humphreys, Lucile O'Dea, Billy Cochran, Will C. Lewis, Jacque Wilson, Loretta Dollard, Mae Briggs, and a chorus of eight.

Crawford is the producer and the principal comedian. He, Bert Humphreys and Jacque Wilson were with Jack Reid's "Record Breakers" on the American Circuit earlier in the season.

CHANGE EXTRA TIME

Several changes have been made in the extra time of shows on the American Burlesque Circuit. The "Tempters" will jump from Minneapolis to Toronto and play the Star Theatre, that city, the week of May 29th. The "Night Owls" will play a return engagement at Toronto the week of May 17. The "Kewpie Dolls" will play the Olympic the week of May 31.

WILL RE-DECORATE EMPIRE

James Curtin, manager of the Empire, Brooklyn, will install loge seats in the balcony of his theatre and a new heating system this Summer. He will also redecorate the house from top to main floor. He will start work as soon as the season closes.

BOB STARTZMAN MARRIES

Louisville, Ky., April 14.—Bob Startzman, principal comedian of the Jack Reid "Record Breakers," playing the Gayety Theatre, this city, was married to-day to Gertrude Beck, soubrette of the same company.

HALE HAS CONCESSIONS

William Hale, former burlesque manager and agent, will be connected with the "Black Diamond Shows," this season. He will have three concessions. He opens at Bound Brook May 1.

WILLIE MACK SIGNS

Willie Mack signed a contract with Strouse and Franklin last week to appear with one of their shows next season. He will write material and special numbers.

GERARD STRENGTHENS SHOW

Barney Gerard has added a jazz band of six pieces and the Tip Top Four to his "Follies of the Day." Besides doing their specialty, they work through the show.

SCRIBNER IS BACK

Sam A. Scribner, general manager of the Columbia Amusement Company, returned to his desk at headquarters Monday morning after a trip around the circuit.

RE-JOINS NIGHT OWLS

TORONTO, Can., April 19.—Jimmie Parelle, who closed recently with the "Night Owls," rejoined them here today, opening the matinee at the Star Theatre.

OPERATE ON MRS. HASTINGS

Mrs. Harry Hastings is confined to a private room in the Roosevelt Hospital, where she was operated on for stomach trouble last Thursday.

SIGNS WITH SAM HOWE

Frank Mallahn, "straight" man of the "Sport Girls," has signed a contract with Sam Howe for Howe's Columbia Wheel show next season.

GOING WITH KEWPIE DOLLS

Jack Shargel will be featured with Harry Hastings' "Kewpie Dolls" next season, instead of the "Razzle Dazzle" show, as previously announced.

AMERICAN ADDS MORE TOWNS TO WHEEL

NEWBURGH AND POUGHKEEPSIE NAMED

The American Burlesque Circuit will play Newburgh and Poughkeepsie next season. These towns are on the Columbia Circuit this season, the shows playing a split week between Bridgeport and Boston.

This is another week which will be added to the American Circuit. New Bedford and Fall River, another split week, was announced in the CLIPPER several weeks ago.

Trenton will be in, but it will not split with Camden. It has not been decided, as yet, what city will take its place.

There is a rumor afloat that the Empire, Providence, will play the Columbia shows next season, but this could not be confirmed Monday. This house has been playing the attractions of the American circuit this season.

There will be several more weeks added to the American Circuit for next season, to be announced later.

ROSENBERG TAKES THE GOTHAM

Jerome Rosenberg, who operates the Savoy Theatre on West 34th Street, in addition to a number of others, has secured the motion picture theatre on East 125th Street formerly known as the Gotham, and, under the name of the New 125th Street Theatre, will operate it as a dramatic stock house. The house will play vaudeville on Sundays, booked through Harry Shea's office.

The stock company is now being engaged by Walter Baldwin and will open on May 1st, with "Peg O' My Heart." David Krasner, formerly manager of Loew's 116th Street, will be manager of the house.

In the meantime, the house is being entirely remodeled by Rosenberg. New carpets, stage equipment, a new marquis and other items are being installed.

JOINS FERARI SHOW

W. M. Brownie, formerly ahead of "The French Frolics," on the American Wheel, has signed up as special agent for the Joseph G. Ferrari Shows. He left New York Monday for Buffalo, with sixteen performers, and a carload of animals for the "menagerie." The Ferrari Shows will open the season in Buffalo, May 5th, instead of May 1st.

SIGNS FOR SUMMER AND ACT

Phyllis Eltis, ingenue prima donna of the Abe Reynolds Revue, signed a contract last week with Jimmie Hodges to be featured in one of his acts and play the prima donna role with the Hodge's Musical Comedy Company at a park in Canton, Ohio, this Summer, opening Decoration Day.

BOHLMAN SIGNS

Johnny Bohلمان, "straight" man of the "Girls of the U. S. A.," was unable to work for several days at the People's, Philadelphia, last week on account of illness. He signed with Joe Hurtig for next season before he left New York.

SET FOR NEXT SEASON

Harry Hastings has re-engaged Ollie Le Compte, prima donna, and Lem Denny for next season. He has also signed Carney and Carr, a vaudeville act.

SAM HOWE'S SHOW HAS COMEDIANS, GIRLS AND GOOD BOOK

Sam Howe's "Butterflies of Broadway," featuring Harry "Heinie" Cooper, Sam Howard and Helen Tarr, are at the Columbia this week. It's a light, breezy comedy, with funny comedians, pretty girls, handsome costumes and bright scenery.

Cooper, while doing his "Dutch" and drunk again this season, has entirely changed his get-up. He is now using a clean make-up, even discarding the red nose, and wearing street clothes. In the last act, he puts on a dress suit.

Cooper is a clever fellow who knows how to dispense comedy in an original way. He makes them laugh without a comedy make-up.

Howard is doing his Hebrew role and meeting with the same success as last season. His style of the character is finely done and he gets it over. He changes his make-up for the burlesque, not using the crepe. He and Cooper work well together.

Matt Kennedy, a fine looking fellow who reads lines distinctly and has a good singing voice, is the "straight" man. In the scenes with the comedians he gave a good account of himself. He is a neat dresser and carries himself well.

Gus Flaig is doing bits. He is also in many scenes and handles himself well. He looks the part in a dress suit and reads lines very well.

Helen Tarr, a tall, stately blonde of beautiful form and pleasing personality, is the prima donna. She has a voice of unusual clarity of tone and her numbers were rendered with ease and to fine effect. She reads lines nicely and works well in her scenes. Her costumes have been selected with good taste and she looks better than when we saw her last, as she now has lost much of her weight.

Hattie Beall, shapely and showing lots of speed in her numbers, handled the soubrette role. She is actually wild in her numbers and she knows how to work them up for encores. Her costumes are pretty and she looks well in tights.

Florence Mascott, a pretty little brunette, sang her numbers well and put over a French song with success early in the show. She wears dresses that are becoming and her work pleased.

Kennedy and Miss Tarr offered a duet shortly after the opening that went very well. They harmonized nicely, but the number should have been placed down further in the show, as it was slow and did not help any too fast an opening.

The "gossip" bit went over all right as the Misses Tarr, Beall and Mascott did it. The "I don't know" bit went over well as offered by Cooper, Kennedy and Miss Mascott.

The bathing number of Miss Tarr, assisted by the chorus, was staged nicely and displayed a lot of beauties in the chorus.

The "traffic cop" bit in one, offered plenty of laughs as it was done by Howard, Cooper, Flaig and Miss Beall.

A dandy comedy talking specialty in one, pleased as given by Cooper and Kennedy.

The "Spring" dance was prettily presented by Miss Beall, with the girls in a ballet. This was well staged and nicely carried out.

A lot of comedy was worked up by Cooper and Howard with the automobile. It was a fine scene and very amusing.

The comedy quartette, with Cooper, Howard, Kennedy and Miss Beall, more than pleased.

In the cabaret scene, several of the principals offered singing specialties that were liked. Howard gave an impersonation of Al Jolson and burlesqued several prominent persons.

A Miss Rickoff, a very pretty young blonde, with a most pleasing personality, did a specialty, singing one number. She has a good voice and got the number over very nicely, taking two encores. With a little more experience, she should develop into a fine soubrette. She has the looks and the voice and is the type.

In a specialty, Cooper played the piano and Kennedy sang. He also delivered a recitation very well. Cooper followed this with his Paul Revere poem and comedy bit. The specialty went over big.

The Misses Beall and Mascott put over a singing specialty for good results.

In the drinking scene, Cooper did his well known "drunk" and handled it in his usual clever manner. He does a great drunk. He was assisted in this scene by Howard, Flaig and Miss Tarr.

Howe has a pretty lot of girls in the chorus and he spared no expense in costuming them. The dresses looked like new.

SID.

STOCK INTO UNION HILL

A new musical stock company, consisting of twenty-five people, was installed at Keith's Hudson Theatre, Union Hill, and opened on Monday in place of the dramatic stock company. Adrian Perrin is directing it.

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"POOR ACTOR" A MYTH

The tradition that actors are a poor, long suffering lot of individuals, whose condition is essentially an unhappy one, still seems to prevail. They are referred to as "poor hams" and, for some reason or other, the public likes to think of actor folk as being an irresponsible class and for the most part deserving of sympathy.

Just why this misconception about the actor still exists is beyond our ken. Years ago there was some basis, maybe, for the actor being looked upon as an object of sympathy. He was buffeted about on high seas of managerial whims and fallacies, salaries were low and work was scarcely as plentiful as it is now.

But, in recent years, the theatrical profession has undergone economic changes that have placed the actor on a par, economically, with any other class of individuals. The best proof of this is the large number of savings bank accounts held by actors. Surely this, in itself, is evidence of the manner in which they are conducting their economic affairs. No longer do they rely on chance to carry them through. They now have a definite knowledge of their value, and their commercial knowledge has been sharpened to the point where they are not lost in selling their ability. They have learned, as a class, to conserve their earnings so that they will have enough laid by to live on in a decent sort of manner when work is scarce, as sometimes happens.

Perhaps it is because the various actors' associations have frequent occasion to dispense charity to actors that it is believed actors are "poor hams." As to that, it must be realized that the theatrical profession contains many thousands of members. Naturally, there always will be some among them that will be in need of financial aid. And it is to the credit of the various actors' associations that their aid is forthcoming with a minimum of red tape.

But that hardly means that the theatrical profession, as a class, is in need of aid and sympathy. As a matter of fact, considering the large number of persons in it, the members of the theatrical profession are very well off. Today, the actor is a business man, and a very good one at that.

TWENTY-FIVE YEARS AGO

Estelle Wellington was with Gus Hill's "World of Novelties."

"Linsey Woolsey" by Joseph Arthur, was produced at McVicker's Theatre, Chicago.

The Ward and Vokes Company also included Mark Sullivan, Harry C. Blaney, Tony Williams, Charles Jerome, Al Bellman, T. W. Eckert, Maurice Levi, Margaret Daly, Emma Berg, Inez Rae, Clara Bell, Daisy Dudley and Nelly Daly.

Charles Dickson, Dan Daly, Annie Sutherland, Arthur Dunn, Lee Harrison, Marie Dressler, Carrie Perkins, Harry Davenport and David Warfield were with Canary and Lederer's "Mimic World" company.

Frank Mayo presented "Pudd'nhead Wilson" the Herald Square Theatre, New York.

"Trilby" was presented at the Garden Theatre, New York, with Burr McIntosh, John Glendenning, Alfred Hickman, Wilton Lackaye, Robert P. Gibbs, Reuben Fox, Virginia Harwood, Rosa Rand, Mathilde Cotrelly among those in the cast. Arthur J. O'Brien died at New York.

Harry Morris presented a burlesque, entitled "Trilby," with the "Twentieth Century Maids."

Answers to Queries

Joe. Schenck is the pianist and tenor singer in the Van and Schenck act, which is now with the Ziegfeld Follies, and probably will not be seen in Buffalo for a number of months.

E. T. R.—Ryan and Lee have re-united. They are now playing over the Orpheum time. See CLIPPER vaudeville bills.

W. T. N.—In a two week's run at the Davidson Theatre during the month of March, 1918, "The Wanderer" played to \$23,796.

C. B.—"The Henrietta" was produced by Robson and Crane. It opened on Sept. 26, 1887 at the Union Square Theatre.

Y. E.—"Hamlet" was produced in New York City in 1864 and ran for one hundred consecutive nights. Edwin Thomas Booth, brother of John Wilkes Booth, produced it then.

I. J.—"The West Point Cadet Company" appeared at the Princess Theatre, New York, at that time. The Orpheus Comedy Four was in the show.

F. D.—Ben Bard is a burlesque performer. He has appeared in vaudeville, with Jack Wilson, and also for a short while with Sheila Terry and Gatti Jones.

B. M. N.—No, Al Raymond is a "Dutch" character comedian. He is Raymond, formerly of Raymond and Caverly. You are evidently thinking of Al Raymo, a burlesque performer. Raymo does "Wop" character comedy.

A. A.—"Once Upon A Time," was a four act play by Rachel Crothers, written for Chauncey Olcott. It was produced at the Fulton Theatre on April 15, 1918.

B. C. L.—Forward your name and address and we will get the information for you.

P. J.—You mean Wellington Cross and Lois Josephine. They have not been working together for some time. Cross is now doing an act with several girls and, when last heard from, Josephine was working with Leo Henning in vaudeville.

C. S.—"The Grand Duchess" was produced at the Casino Theatre, New York. Lillian Russell appeared in it.

R. E.—Loney Haskell was manager of Hammerstein's Victoria Theatre at one time. He is now doing a monologue in vaudeville.

I. T.—Eddie Leonard appeared in vaudeville for several years. In 1915 he was doing a double act with Mabel Russell. They did a song, dance and talk act.

D. U.—"Rolling Stones" closed in New York on February 27, 1915.

B. P.—"Gretna Green" was a four-reel motion picture released by the Famous

Players Company. Marguerite Clark was featured in it.

G. K. L.—"Wicked London" was produced thirty years ago in San Francisco.

I. T. W.—Richard Mansfield produced "Master and Man."

M. O.—There was a play by the name of "The City Directory." It was put on at the Bijou Theatre, New York, by John H. Russell in 1890.

Y. W.—Nick Hufford is now doing a single. He formerly appeared with the Lockhart Girls.

N. D. S.—There was a contralto by the name of Gertrude Alter with the Four Society Girls act about five years ago. Don't know what she is doing at present.

E. T.—Anna Pavlova's birthday is on February 16.

T. R. E.—The San Francisco Opera Company was organized in 1916. The New Era League formed it and started with the principals of the Bevani Opera Company. The first members of the organization were Alice Gentle, Kristoffy, Gafazzi, Castellano, Opezzo, Florian, Di Biazzi, Julian and Erolle.

Z. C.—The Goldstein Brothers Amusement Company bought the Westfield, Mass., Opera House in 1915.

FRAZEE PIECE OPENS MONDAY

ATLANTIC CITY, N. J., April 19.—Edward Peple's new play, "Ladies' Day," to be produced by H. H. Frazee, will open here at the Globe Theatre on April 26.

RIALTO RATTLES

If you want to play the Palace, grow a beard.

Y-Y-Y CRACKS

Y mimic Eddie Foy?
Y do the "Egg Bag"?
Y overwork the "spot"?
Y "kid" the leader?
Y "stall" for bows?
Y say "Give me credit"?
Y use "plants"?
Y break hats?
Y use two introductions?
Y say "I thank you"?
Y do acrobats sing?

SUGGESTED NEW ACTS

Caruso and Toto.
Belle Baker and Robert Mantell.
Bee Palmer and E. H. Southern.
Pat Rooney and Emma Trentini.
Fritz Kreisler and Chic Sales.
Trixie Friganza and Mary Garden.
Henri Scott and Eddie Leonard.
Eddie Cantor and Mrs. Fiske.
Henry Miller and Henry Lewis.
Elsie Janis and Rose Coghlan.
Ethel Barrymore and Lew Dockstader.

ALL LEADERS

C harlie Chaplin.
L aurette Taylor.
I rene Franklin.
P earl White.
P riscilla Dean.
E va Tanguay.
R aymond Hitchcock.

MISS QUOTATIONS

"Take care of the commissions and the agents will take care of themselves."
"The proof of the pudding is in the Automat."
"Early to bed and early to rise will make a man miss the Follies."
"A rolling chair gathers much at Atlantic City."
"A swallow in the hand is worth two to Frank Bush."
"A friend in need is waiting every salary night."
"All work and no Play is the result of a failure."
"An actor and his money are soon parted."

SONG SUGGESTIONS

"Comrades."—Mutt and Jeff.
"The Tale That The Church Bells Tell."
—One o'clock.
"The Village By The Sea."—Coney Island.
"Memories."—Free Lunch.
"Fireman Save My Child."—Eddy Foy in a quandary.
"And The Band Played On."—House of David ball game.
"More To Be Pitied Than Censured."—
"The Blue Flame."
"Sweet Marie."—Miss Dressler.
"Wilson That's All."—Slogan for next election.
"Poor Pauline."—Miss Frederick in a death scene.
"Her Golden-Hair Was Hanging Down Her Back."—Mary, retiring.
"The Low Backed Car."—Stutz Racer.

"Gone But Not Forgotten."—The brass rail.

"It's All Right In The Summertime."—Coca Cola.
"Winter."—Next Season.
"Foolish Questions."—Where do I go from here?
"I'm Tired."—Any actor in the morning.
"Bobbing Up And Down."—Sea-weed.
"The Man Who Broke The Bank At Monte Carlo."—Joe Le Blanc.
"Good-bye Sweet Marie."—The Lloyd family.
"She Was Happy Till She Met You."—Mrs. Chaplin.
"Maybe."—Salary raise next season.
"My Irene."—Mrs. Bentley's daughter.

YEARS AGO

Douglas Fairbanks once played in "The Ninety and Nine."
Fox and Ward sang "Poor Old Uncle Ned."
Banks Winters, father of Winona, wrote "Whose Little Girl Are You?"
Duss, millionaire band leader, played in "A Night in Venice."
Philadelphia censors closed Olga Nethersole's "Sapho."
"Trelawney of the Wells" was produced by Frohman.
Ignatio Martinetti sang "My Pretty Rose Marie."
McKee Rankin was in vaudeville.
Sadie Martinot played in "The Turtle."
"Charley's Aunt" with Etienne Girardot had a two-year run.
James Morton, as Morton and Revelle, did three-a-day.
Dan Daly, in the "Lady Slavey," sang "The Blow Almost Killed Father."
Blanche Ring sang "Bedelia" in "The Jersey Lily."
Charles Bigelow was with Anna Held in "The French Maid."
Montgomery and Stone played in "The Wizard of Oz."
Kelcey and Shannon were in "The Moth and the Flame."
Maurice Barrymore was with Mrs. Fiske in "Becky Sharpe."
Adam Forepaugh drove twenty-four horses tandem, bareback.
E. E. Rice produced "Evangeline."
Hughey Dougherty sang "Sweet Evelina."
"Jumbo's" back was some ride.
Lew Sully sang "I Want to Go Tomorrow."
Rudinoff first came to this country with "Smoke" pictures.
Annie Oakley was a little girl.
Arthur Fabish was with the W. V. M. A. in Chicago.
George Evans made a hit with "Mamie, Come Kiss Your Honey Boy."
Chanfrau played in "Davy Crockett."
Lottie Williams was known as "The Tomboy Girl."
Richard Harlow played Queen Isabella in "1492."

Stuart Robson of "Henrietta" fame and William Crane doubled the "Two Dremoes" so cleverly that it was impossible to tell which actor was on the stage.

MELODY LANE

ARMISTICE DECLARED IN WOOLWORTH WAR

**Big Retail Syndicate and Publishers
Gradually Settling Differences—
End of Trouble in Sight**

An armistice in the war with the big Woolworth retail syndicate on one side and the publishers of popular sheet music that have been featuring the thirty cent publications on the other, has been declared and the end of the battle which has cost both publishers and retailers a fortune is in sight.

While no definite arrangements between the music men and the retailers have been made, a number of the big houses have got their numbers back on the lists and co-operation between publishers and retailers has commenced.

The result of this has been a decided pickup in business conditions throughout the music publishing world and sales which a week ago were at the lowest possible ebb are gradually picking up and returning to normal.

The gradual getting together of the Woolworths and the music publishers does not mean the elimination of the thirty cent number but a middle ground is gradually being found whereby the publishers and retailers can agree upon a number of publications to be retailed at the ten cent price and upon which the music men are to work and the retailers are to co-operate.

One of the big mysteries of the musical world was the unprecedented drop on sales of published copies which occurred the latter part of February.

For some inexplicable reason, the demand for the published copies of popular and high class music just stopped. Not only in the smaller towns and cities where local conditions might have had some effect on demand but throughout the entire country.

Songs which started out like country-wide hits, stopped as suddenly as though they had been withdrawn from the market and the further one looked into the situation the darker it appeared.

The Woolworth war undoubtedly had something to do with the slump but it surely had no effect upon the sales of the high priced numbers, which had for months been out of the Woolworth stores entirely. Yet these prints suffered as severely as the cheaper priced songs.

This condition strangely enough did not reach into the phonograph and music roll industries, both of which enjoyed great prosperity.

During the past few days there seems to be developing a return of normal conditions throughout the publishing field and all the music men are watching conditions closely.

MITTENTHAL SUES AGAIN

Joe Mittenenthal, formerly general manager for the McCarthy & Fisher Co., has instructed his attorneys, H. J. and F. E. Goldsmith, to file a third suit at law against Fred Fisher, the music man. The third suit which the attorneys state is to be for \$25,000, is for alleged slander and defamation of character.

Mittenenthal's other suits are for breach of contract and salary and commissions alleged to be due.

WALKER IS EASTERN REP

Harry Walker has been appointed Eastern representative of Van Alstyne & Curtis, the Chicago music publishers. Mr. Walker has just returned from a Canadian trip in the business interests of the firm.

YORK AVERILL ENGAGED

York Averill, who is in charge of the Orchestra Department for Wolfe Gilbert, became engaged to Madeline Waters, press representative of the Greenwich Village Theatre, last week.

STERN HITS TEN-CENT SONGS

In an open letter to the trade the music house of Jos. W. Stern & Co. in announcing a new retail price of twenty cents per copy for its popular edition takes a crack at the ten cent songs and incidentally hits the thirty-five cent publications as well. The letter says in part: "April 1st, 1920, has taken on a new significance. It will be looked back upon as a day upon which popular music was emancipated and first maintained its right to throw off the yoke of a 10-cent retail price. A price degrading for years to authors, composers, publishers and the art itself."

"Any of the Stern favorites cost you 12½ cents. You sell for 20 cents, make a living profit of 25 per cent."

"A big publisher said the other day, 'I'm ashamed to make some of my numbers high priced to retail at 35 cents. They're not worth it! But I can't help myself. It's either that or 10 cents, which I won't do if I can possibly avoid it.'"

"You have complained bitterly about ten-cent music almost since the day of 'Rosie O'Grady,' and justly so. We have now driven the opening wedge and your opportunity is here to end this nuisance. Have you the backbone to go through with it? Ever increasing costs will sooner or later automatically force you to abandon this rapidly dying proposition. Why wait and lose more time and money? Get your teeth into the question and don't let go till the other publishers see the light, and take a stand for your interests also."

ENGLISH COMPOSER HERE

Emmett Adams, the popular young English composer, arrived here last Sunday on the *La France*. Although a composer of a large number of production songs and ballads, he is best known as the composer of the famous "Bells of St. Mary's" and a song which was very popular in England during the war called "God Send You Back to Me." He is passing through New York on his way to Australia.

BLISS WITH AEOLIAN CO.

Jack Bliss, formerly vice-president and general manager of the Consolidated Music Corporation, is now connected with the Aeolian Co. Mr. Bliss resigned from the Consolidated when that corporation withdrew its proposed contract from the music roll men and turned back the word roll rights to the publications of six of the music publishing firms.

GILBERT WEARS OVERALLS

L. Wolfe Gilbert, the song writer and music publisher, who is now appearing on the Loew circuit, is wearing overalls in his act. The pianist is also wearing the same style clothes and Miss Fritz Leyton also appears in the working style costume. Gilbert is the first vaudevillian to adopt the new fad.

AL. ABRAMS WITH MCKINLEY

Al Abrams, who for several years has been musical director of the Keith Theatre in Uniontown, Pa., is now connected with the New York professional staff of the McKinley Music Co.

"SWANEE" IN THE HIT CLASS

"Swanee," the new T. B. Harms song, sung by Al Jolson and scores of other artists, is now in the hit class, and is leading the big Harms catalogue in point of sales.

TENNY BACK IN VAUDEVILLE

Harry Tenny, professional manager for Jos. W. Stern & Co., is back in vaudeville and is doing a singing turn in the vaudeville houses.

MCKINLEY CO. MOVING

The New York office of the McKinley Music Co. has been moved to the old quarters formerly occupied by the Joe Morris Co.

MANY BRANCH OFFICES TO BE DISCONTINUED

**Movement on Foot to Close Branches in
All But the Important Cities—
Great Expense the Reason**

A movement is on foot among the music men to discontinue a number of their various branch offices. These offices, scattered over the country in large and small cities, are admittedly a great expense and many have been opened more for competitive than business reasons.

In the large cities, the need of a branch office is apparent, but in the smaller and less important towns its value is problematical. It is these that the music men are considering closing and they feel that if it be in some concerted manner a large part of the business jealousies and consequent needless expense will be saved.

While nothing definite as yet has been decided upon, it is said some actual steps in the direction of branch office curtailment will be made this spring.

The constantly increasing cost in the publication of music together with the greatly advanced prices at which a branch office can be operated is given as the reason for the proposed closing.

BUSH OUT OF GILBERT'S

Harry Bush, formerly manager of the Chicago office of the Gilbert & Friedland Co., is no longer connected with the house. Bush originally had charge of the San Francisco office and was transferred from there to Chicago. Bush unexpectedly arrived in New York last week and after a short consultation with Wolfe Gilbert departed for San Francisco.

Harry Goodwin, of the New York office of the Gilbert house, is now in Chicago where temporarily he is in charge of the office.

KRESGE MGRS. IN CONVENTION

A convention of the retail store managers of the Kresge retail syndicate is being held this week at Detroit. The music situation, it is said, will come up for serious consideration at the meetings.

WESLYN RETURNS TO NEW YORK

Louis Weslyn, the author and songwriter, has returned to New York after a five months' stay on the Pacific Coast and will again resume his duties as professional manager for Daniels & Wilson, Inc.

MILLS SONG SCORES

Jack Mills' new novelty number, "You Ought to See Her Now," is scoring with a number of well known singers and is being featured by scores of the big bands and orchestras.

WENRICH PLACES SHOW

Percy Wenrich has placed his new musical comedy, which is as yet unnamed, with the new producing firm of Gleason & Block, and it will be presented early next season.

NEW PHILA. MANAGER FOR FEIST

Floyd Kinney is now in charge of the Philadelphia office of Leo Feist, Inc., succeeding Fred Wright, who resigned some little time ago.

HEINZMAN WITH THE BURR CO.

John Heinzman, recently with the Fred Fisher Co., is now connected with the professional department of the Henry Burr Music Corp.

HAMBURGER IN THE WEST

Arthur Hamburger, manager for the Jack Mills, Inc., music house left on Monday for an extended western trip.

EMMETT FOR HALL OF FAME

The name of Daniel Decatur Emmett, composed of the famous "Dixie," has been placed in nomination for election to the Hall of Fame at New York University, according to the announcement made by Mrs. William Vanamee, secretary and acting director.

Mr. Emmett was born in Mount Vernon, Ohio, and at an early age ran away from home and joined a traveling circus. Finding the profession of the wandering actor quite to his liking, he came to New York City and organized the first negro minstrel show, which opened at the old Chatham Square Theatre in 1843.

It was during the production of a later edition of his famous show that he conceived the idea for "Dixie," which was intended to interpret the darkies' spirit of gaiety and was patterned after "Yankee Doodle." During the years until the civil war "Dixie" became so connected with the South that it became the war song of the Confederacy during the rebellion.

NOT THE SAME SAM

The newspaper and bulletin board announcements that Sam Lewis is to give a piano recital at the Hotel Astor on Sunday, April 26, was responsible for a number of music men placing orders for tickets well down front for the occasion. One of the men, however, reading that the concert would be confined to classic compositions made some inquiries about the pianist and learned to his disappointment that Samuel Lewis, the pianist, is not Sam Lewis, the songwriter, and the songwriters and publishers who had planned a big reception for Sam are going to the Polo Grounds instead.

TIERNEY ON WAY HOME

Harry Tierney, the composer who made a trip to London to supervise the musical portion of the production "Irene," is on the way home with the distinction of having to his credit the musical comedy hit of two continents. "Irene" is still playing to crowded houses in New York and the London production, which opened last week, has, according to the cables, surpassed the success of the original piece.

Jos. McCarthy, who wrote the lyrics of the piece, is still in London, where he is writing for a number of the big English productions.

TED SNYDER OUT AGAIN

Ted Snyder, who has been spending a few weeks at his home recovering from an operation for appendicitis, is able to be out again and is expected back at the Waterson headquarters next week.

ISIDORE WITMARK WELL AGAIN

Isidore Witmark, who suffered from a severe attack of pneumonia recently, has entirely recovered and is back at his desk in the Witmark Building again.

JAS. CASEY IN NEW YORK

Jas. Casey, the Seattle music publisher, is making one of his periodical visits to New York and is exploiting a new song of his own composition.

BREITENBACH IS NOW FISHER

An order has been signed by Justice Newburger changing the name of Albert Breitenbach to that of Fred Fisher.

HOROWITZ IS BOSTON MANAGER

Willie Horowitz is manager of the Boston office of the Broadway Music Corp.

MAX RICH WITH BERLIN

Max Rich has joined the professional department of the Irving Berlin Co.

SHERMAN WITH BERLIN

Irving Sherman has joined the professional staff of the Irving Berlin Co.

Eddie Vogt, of "The Love Shop," has become a Friar.

Moran and Mack have been engaged for the new Zeigfeld Follies.

Julia Kelety was added to the cast of "High and Dry" last week.

Dorothy Dixon (Mrs. J. T. Butler), is recovering after an operation.

Anderson and Burt opened at the Orpheum, St. Paul, last Sunday.

Mary Coudart, a student of Kosloff, has been added to "Florodora."

Emmett Corrigan has replaced Lumsden Hare in the cast of "Martinique."

Joe Eckl has acquired the booking of The Opera House, Kingston, N. Y.

Fred Block was married last week to Jean Walker, sister of his late wife.

Eddie Miller has been appointed manager of the Winter Garden's ball team.

Harry Sloan is doing the press work for Georgie White's "Scandals in 1920."

Georgia Empey, sister of Cleo Mayfield, has joined the cast of "Look Who's Here."

Olsen and Johnson have been signed for the new Eddie Cantor show, opening May 1st.

Walter Gallagher, late of "Dere Mable," is preparing a new dancing act for vaudeville.

Gladys Emmons joined the Alcazar Stock Company in San Francisco last week.

Roy Atwell joins the cast of "My Golden Girl" this week, leaving "Apple Blossoms."

Ora Keeler, who closed recently with a vaudeville act, opened Monday at the Pekin.

Alma Tell has been engaged by the Shuberts for the title role in "Susan Lenox."

La Sylphe, the dancer, has been engaged by George White for his "Scandals of 1920."

Harry Otto has closed his "Sculptor Land" posing act and will go back to juggling.

Mossman, Winnifred and Vance opened on the Delmar time at Norfolk, Va., April 19.

Edward Arnold, leading man in "The Storm," became the father of a baby boy last week.

Freddy McKay, manager of "Maytime," is confined to his home with a nervous breakdown.

Mattie Hill, daughter of Gus Hill, will marry Arthur Fenton at Navesink, N. J., on April 21.

Martha Pryor and Ben Bard, of "Step Lively," have purchased a home at Arverne, L. I.

Max Ford has been engaged for the Joe Howard act, joining the turn in Des Moines, Ia.

Julia Rector and Andrew Tribble are with "Who's Stealing?" playing through Pennsylvania.

Ray Leavett and Gladys Parker will play vaudeville at the close of the present season.

Walter Brown has taken Brandon Tynan's role in "The Purple Mask" at the Booth Theatre.

Menetti and Sidelli opened on the Loew time Monday and are booked for fifteen weeks to follow.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 31)

Joe Eckl is now booking the Majestic Theatre, Albany, formerly booked by Walter J. Plimmer.

Paton Gibbs replaced Louis Hendricks in the cast of "The Bonehead" on the opening night last week.

Giovanni Coletti has succeeded Bernat Jules as musical director at the Rialto Theatre, San Francisco.

Elsa Ryan has completed a vaudeville tour over the Orpheum Circuit in the sketch "Peg for Short."

Margaret Nugent has joined the Charles King Stock Company at the Republic Theatre, San Francisco.

Margaret Evans, who lately did a single, opened last week on the Orpheum time in Irving Rosen's "Kiss Me."

Jim Doherty, lately with "Hitchy Koo," is to be booked by J. C. Pebbles on the Keith time to do a single.

Jeanne Eagles will be featured by George Broadhurst in "The Wonderful Thing" at the Playhouse.

Arthur Hammerstein and his wife, also Richard W. Tully and his wife, returned from England last week.

Paula Shaw, who appeared in "Every Little Thing," has replaced Mary Newcomb in "My Lady Friends."

Clara Joel will play the lead in "Poker Ranch," Willard Mack's new play, instead of Pauline Fredericks.

Billy Monroe, who wrote a number of popular songs, has been engaged for the Venetian Gardens, Montreal.

Joe Santley sails for Europe the latter part of June to fulfill contracts made in a musical comedy production.

Bobby Henshaw will leave for France in June for an engagement at the Follies Bergere and Alhambra, Paris.

Paul Yardin has returned to the cast of "The Little Cottage," having recovered from an attack of pneumonia.

Adams and Thomas are in the East for the first time in six months after playing for the W. V. M. A.

John W. Galvin, formerly a pianist with McCarthy and Fischer, has entered the auto trucking express business.

Joe Mack, of the former team of Keegan and Mack, has been engaged for the Georges Carpentier pictures.

Evelyn Nesbit will shortly be seen in a new act with Sammy Weston. The act will be booked by Harry Weber.

Abe Grossman closed with the Blossom Seeley act Sunday night and will start rehearsing in a musical production.

Nancy Van Kirk will give a new program of songs and stories for children at the Lenox Little Theatre on April 29.

John Neff replaced Harry Von Flossen at Proctor's Twenty-third Street last week, as the latter failed to appear.

Muriel Window will marry Arthur S. Hanford, Jr., a western business man, next month, and retire from the stage.

Belle Hunter, of Mardo and Hunter, was injured as the result of a fall last week in the Grand Theatre, Green Bay, Wis.

Charles Hammond and his wife, Lillian Hall, have returned from a trip to Panama, the West Indies and South America.

Harry and Burton Lester, who left this country six years ago for England, returned last week for a three months' stay.

Anne Dunning, a member of "The Passing Show of 1918," was married last week to Joseph E. Wilson, in Norfolk, Va.

Neal Hamilton, who was for a while connected with the Chamberlin Brown office, has been signed for Metro pictures.

Starwer and Gunther, a recently formed two-act, has split. Starwer is now doing a single and Gunther is to do a new double act.

Bill Reid, stage manager of Loew's Theatre, Montreal, is in a serious condition, after being operated on for cancer of the eye.

Lamberti, the musical impersonator, sailed for England last week, after finishing several Canadian dates for the United offices.

Corbett and Garron, the "Two Chums," have just returned to New York after an uninterrupted season of thirty-four weeks.

Gordon and Delmar will close a tour of forty-two consecutive weeks in Milwaukee on July 4 and open on the Pantages time July 11.

William L. Malley, recently ahead of a Belasco show on the road, will undergo an operation for appendicitis in a Boston hospital.

Arthur Williams, of the former team of Williams and Weston, is now with Leigh De Lacy in "Brings Home the Bacon."

Clifford Brooks, stage director for William Harris, Jr., will stage the London production of "East is West," and sails shortly.

John Tuerk, company manager for "Adam and Eve," has announced his engagement to Madeline Elliott, non-professional.

Captain Laurence Irving, only son of the late H. B. Irving, and Rosalind Frances Woolner, were married in England on April 19.

Mr. and Mrs. Ralph J. Wonder, exhibition dancers, are now featured at Rainbow Lane in the Fairmount Hotel, San Francisco.

Joe Waldron, at one time well known burlesque comedian, has given up stage work and accepted a position with a knit goods firm.

Adele Sturtevant has closed with the vaudeville company which has been touring Pennsylvania with the film "Ireland a Nation."

Kranz and La Salle will leave for England in July for a four weeks' engagement on the Moss time. Joe Santley will accompany them.

Milando Pratt, a brother of Viola Gillette and for many years an auditor with Klaw and Erlanger, was recently married at Dayton, Ohio.

Nan Halperin was held over for a full week at Fox's Audubon last week, booked through Arthur Lyons, of the Davidow and Le Maire office.

Mattyie Lippard, a new singing prima donna from the West, opens for a tour of the Poli time on April 24th. Phil Taylor brought her East.

John E. Hazzard and his wife, Alice Dovey, have a new eight-pound baby boy at their home, whom they have named John Edward Hazzard, Jr.

Laura and Billy Dreyer, who recently closed a season with "Tick Tack Toe," are back in vaudeville with a new dancing act, staged by, Frank Hale.

Jack Burt, of Barron and Burt, is due to leave the French Hospital some time this week, where he successfully underwent a surgical operation.

William Seabury and Company did not open at Proctor's, Mount Vernon, for the last half of last week as scheduled, due to illness on Seabury's part.

Mary Malleon, an English actress last seen here in "The Little Brother," has joined the cast of "Scandal," at the Thirty-ninth Street Theatre.

Johnny Hyde, Paul Barron, Harry Harris and Eddie S. Minnetti were given the 3rd degree in Free Masonry in the Keystone Lodge No. 235, last week.

William Beck sails for Cuba next Saturday with Captain Leffel and Company. Fourteen people are carried and the show is booked for fourteen weeks.

Florence Anderson, secretary to Roy S. Seebree, program publisher in Chicago, was secretly married last week to an army man stationed at Camp Grant.

J. Ellis Kirkham sailed on the Cedric for London last Saturday. He will produce "Dangerous Dan McCrew" and six other acts on the Moss and Stoll time.

Frank J. Lee, of the Reliance Company Advertising Company, announces that he is the father of a baby son, to be known as Eugene Francis Lee hereafter.

Harry Langdon and Company and also Walter Scanlon were out of the bill at Proctor's, Newark, last week, due to illness. Harry Mayo filled in for one.

Sydney Hamilton, ingenue of the "Raz-zle Dazzle Girls," will visit her home in Seattle as soon as the season closes. She will remain there until about August 1.

Anne Dunning, with "The Passing Show of 1918," left the company five weeks ago in Montreal and last week became the bride of Dr. Joseph E. Wilson, of New York.

"Scream" Welch, who played Birmingham, Alabama, on the Delmar time recently, has made arrangement to play there in the Orpheum Stock company this Summer.

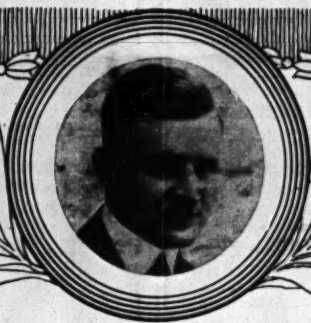
Corrine Tilton will be seen in a new revue on the Keith time about the middle of May. Six sets of scenery and eight people, including Moore and Megley, will be employed.

Walter Damrosch sailed for Europe last week with his wife and daughters to make arrangements for the opening of the New York Symphony Orchestra in Paris on May 6.

Sam and Mrs. Webster are the proud parents of a new baby boy, born to them last week. Sam Webster is the comedian of "The Three Cyclomains," and Mrs. Webster is Harriet Phillips.

Hugh Williams, Robert Battison, Lowell Redfield and Frank Figone, comprising the "Million Dollar Rotary Club Quartette" and Miss Eva Clark, a soprano, have opened an indefinite engagement at the Palace Hotel Rose Room, in San Francisco.

Frank and Milt Britton, Guirnan and Marguerite, Georgie Price, Wm. and Gordon Dooley and the Morin Sisters, Lew Dockstader, Belle Baker, Bailey and Cowan, Arnaud Brothers, Joe Cook and Roscoe Ails and Comany played the New Amster Theatre last Sunday at the inaugural Sunday night concert put on there by the B. F. Keith office.



SPRINGTIME BIRDS ARE SINGING

MANYANA

ARVELOUS EXICAN ELLOW ELODY

BEING FEATURED BY
RAY MILLER'S
BLACK AND WHITE BOYS
"ED. WYNN'S CARNIVAL"
AT THE NEW AMSTERDAM THEATRE, NEW YORK CITY



LYRIC BY
**MITCHELL
PARISH**

MELODY BY
**NEUMAN
FIER**



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Riverside—Sam Liebert & Co.—Bartram & Saxton—Everest's Circus—Wood & Wyde—Val & Ernie Stanton—Mme. Trentini.
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Royal—Enos Frasers—Billy Glass—McNeill & Shadow—J. & K. Lee—Wanser & Palmer—Elm City Four—Valerie Bergere.

BROOKLYN, N. Y.

Orpheum—Kharum—Elida Morris—Overseas Revue—Rae Ball—J. G. Sparks Co.—Florence Roberts—Belleclair Bros.—Martyn & Florence.
Bushwick—Geo. Brice—Gossier & Lashby—Wilton Sisters—Worden Bros.—Belle Baker.

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BOSTON

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Temple—The Faynes—Laurel Lee—Ryan & Ryan—Chandon Three—Eddy Bordon—Sullivan & Scott.

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HAMILTON

Lyric—Olsen & Johnson—Frank Wilcox & Co.—Leon Varvara.

INDIANAPOLIS

Keith's—Maleta Bonconi—Billy McDermott—M. & M. McFarland—Fallon & Brown—Bert Baker & Co.—Beno—Marie Cahill—Lunette Sisters.

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Keith's—Frank Gaby—Creole Fashion Plate—J. K. Emmett—The Magle—Mr. & Mrs. Norcross—Keegan & Edwards—Billy Fern & Co.

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PHILADELPHIA

Keith's—Santos & Hayes—Emily Darrell—Ciccolinia—Curson Sis.—Wm. Delany Co.—Fenton & Fields—Home David Band—Margaret & Francois.

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Keith's—Lew Hawkins—Nancy Boyer & Co.—9 White Hussars—B. & F. Mayo—Adler & Dunbar—Helen Vincent.

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Crescent—Nonette—Wilson Bros.—Rigoletti Bros.—Paul & Brown—The Love Shop—Julius Tannen—Rajah Harrah.

TORONTO

Shea's—Elinore & Williams—Lady Sen Mei—Dorothy Shoemaker—Hunting & Francis—Mosconi Family—Pollard—McFarland & Palace.

TOLEDO

Keith's—Joe Browning—Emil & Will—Dugan & Raymond—Be Ho Gray—Mabel Burke & Co.—Geo. McFarlane.

WASHINGTON

Keith's—Dabney Nellis—The Sharrocks—Gallagher & Martin—Tarzan—Chas. McGood Co.—Santley, Sawyer Co.—Juliet—Yvette & Co.

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Hippodrome—Amoros Sisters—Three Regals—Deiro—Frank Conroy & Co.—Kramer & Poyld—Lovenberg Sisters & Neary—Clara Morton.

ORPHEUM CIRCUIT

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Palace—Bernard Granville—Marie Nordstrom—Swift & Kelly—McAllen & Carson—Ash & Hyams—Johnson, Baker & Johnson—Staley & Birbeck.
Majestic—Rooney & Bent Rev.—Ella Ryan Co.—Eddie Rose—Kenny & Hollis—Hamdricks & Stone—Geo. A. Moore—Piano Co.

State Lake—Anatol Friedland Co.—Dillon & Parker—Pedersen Bros.—Yates & Reed—Libonati—Aerial DeGraffs.

CALGARY AND VICTORIA

Orpheum—Cresay & Dayne—Blossom Seely Co.—Will M. Cresay—Daval & Symonds—Orville Stamm—DeWitt Young & Sis.

DULUTH

Orpheum—Bothwell Browne Co.—Stone & Haynes—Anderson & Burt—Ruth Budd—Lyon & Yocco—Texas & Walker—Bradley & Ardine.

DES MOINES

Orpheum—The Little Cottage—Bruce Duffet Co.—Yates & Reed—Lucille & Cockle—Hughes Duo—Ryan & Oriob.

DENVER

Orpheum—Billy Shaw's Rev.—Emma Carus & Co.—Avey & O'Neill—Byrnes & Gehan—Sarah Padden Co.—Libby & Nelson.

KANSAS CITY

Orpheum—Kiss Me—Marino & Maley—Harry Johnson—Kinney & Corinne—Maria Lo—For Pity's Sake.

LINCOLN

Orpheum—Henry Santry & Band—Lightners Sis. & Alex.—Harry Rose—LeMaire & Hays Co.—Power & Avery—Baraban & Grohs.

LOS ANGELES

Orpheum—John B. Hymer Co.—Berk & Sawn—Shelton Brooks Co.—Ashley & Dietrich—LaMont Trio—Bostock's Rld. Sch.—Ben K. Benny.

MILWAUKEE, WIS.

Palace—Loretta McDermott—Harry Cooper—Johnny Ford & Girls—Moss & Frye—Taylor & Francis—Duke & Duchess.
Majestic—Wellington Cross Co.—DuFor Boys—Kramer & Boyle—Burt & Rosedale—Dippy Diers Co.—Alice DeGamo.

MEMPHIS

Orpheum—Alice Lloyd—Mrs. Wellington's Surprise—Kennedy & Rooney—Bob Milliken.

MINNEAPOLIS

Orpheum—Last Night—Rainbow Cocktail—Hickey Bros.—Lazier Worth Co.—Sam Hearn—Steele & Winslow—Edith Clifford.

NEW ORLEANS

Orpheum—Vernon Stiles—Bert Swor—Eva Taylor & Co.—Barber & Jackson—Herman & Shirley.

OMAHA

Orpheum—Morgan Dancers—J. & B. Morgan—Ed. Morton—Jack Kennedy Co.—Eary & Eary—Paul Conchas Jr. Co.—Ames & Winthrop.

OAKLAND

Orpheum—Wilbur Mack Co.—Ethel Clifton—Frank DeVoe & Co.—Brent Hayes—Samated & Marlon—Myers & Moon Co.—Cooper & Ricardo.

PORTLAND

Orpheum—Vie Quinn & Co.—Homer Miles Co.—Ryan & Lee—Polly Os & Chick—Helene Davis—Grace Ayres Co.—Nestor & Vincent.

ST. LOUIS

Orpheum—Extra Dry—Fay Courtney—Chas. Grapewin Co.—Mr. & Mrs. J. Barry—Herbert Clifton—Follis Sisters—Ballot S.
Rialto—U. S. Jazz Band—Bernard & Duffy—Emmet Briscoe & Co.—The Duttons—Mason & Rooney—The Seebachs.

SEATTLE

Orpheum—Flashes—Newhoff & Phelps—William Cutty—Hart & Dymond—Wallis Clarke & Co.—Rinaldo Bros.

SAN FRANCISCO

Orpheum—Ye Song Shop—Lucas & Ines—Mary Marble Co.—Ford & Cunningham—Valente Bros.—Mme. Petrova—Frank Wilson—Gene Greene.

SACRAMENTO AND FRESNO

Orpheum—Rita Mario Orch.—"And Son"—Nitta Jo—Mirano Bros.—Sandy Shaw—Montgomery & Allen—Chas. Howard & Co.

SALT LAKE CITY

Orpheum—Wm. Rock & Girls—Choy Ling Hee Trpe—Mahoney & Auburn—Alexander Kids—Phil Baker—Basil Lynn & Co.—O'Donnell & Blair.

ST. PAUL

Orpheum—Alexander Carr Co.—4 Mortons—Francis Renault—Van & Belle—McRae & Clegg—Josephine & Henning.

VANCOUVER

Orpheum—Sylvester Schaffer & Co.—Florence Tempest Co.—Claire Forbes—Herbert & Dare—DeMarest & Doll—Milt. Collins—Dias' Monks.

WINNIPEG

Orpheum—Mason & Keeler Co.—Beth Beri Co.—Henri Scott—Ned Norworth Co.—2 Rosellas—Rudino.

(Continued on page 21)

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LILY STRICKLAND

Andante semplice

Some-times skies seem gray, dear,
Hid-den by the clouds, dear.

mp

Oh, so gray, Dreams seem far a-way, dear, Far a-way,
Skies are blue, In your heart you know, dear, This is true;

accel. *rall.* *animato*

Wait-ing seems so long, dear, Ev-ry-thing seems wrong, dear, But just try to smile and say,
So look up and see, dear, Hap-pi-ness is free, dear, Just re-mem-ber to be gay;

marcato

Things will change an-oth-er day, And keep watch-ing for your Ship o' Dreams, dear!
Smiles will chase the blues a-way And keep watch-ing for your Ship o' Dreams, dear!

REFRAIN

cresc.

Wait till your ship comes in, Wait till your ship comes in; From the

accel. *rall. sf al tempo*

far a-way Port of Wish-ing Land, Where Dreams come true; Wait till your

poco accel. *cresc.*

ship comes in, Wait till your ship comes in, With a won-der-fal car-go of

Love, my dear, And all for you.

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ONE LITTLE GIRL



Try the Melody and Wire for Your Key! Oh Boy, What a Song! Book it Now! It's a Hit!

Moderato

mp

Life's a game of hearts each lov-er Must un-der-stand, You'll lose till you dis-cover One to help you play your hand.
When the skies look dark and drear-y, Just nev-er mind; Some one can make them cheery, That one you must try and find.

Girl-ies are the ones who deal out Both smiles and sighs, I wor-ried greatly, but late-ly I re-al-ize:
Look a-round un-til you've found one Who's just your style; You'll find your sun-beam your one dream In some one's smile.

CHORUS

a tempo

One lit-tle girl can make you hap-py, And your troubles like bubbles drift by, One little girl, just like a
rain-bow, Brings from out a cloud-y sky A lit-tle laughter a moment af-ter. She will make the sun-beams Shine for-ev-er, You'll
never be blue; But make a Kingdom of Wedding Ringdom, That's just what one lit-tle girl-ie can do.

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Ballad That
is a Winner!
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for a Song
in Years

SMOKE RINGS

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of "Sweet
Hawaiian
Moonlight"
Genuinely Original
Will Win Encores
Try the Melody

Valse Andante

mf

rit. *p* *a tempo*

Soft as the star-light a-bove me,
Smoke rings are float-ing a-round me,

Smoke rings are drift-ing on high; Just like my hopes that you loved me, Im'al-ways wonder-ing why.
Dream-ly ly weav-ing their spell; Whis-pring of love as you found me, They have a se-cret to tell.

CHORUS

p-ny *a tempo*

Smoke rings all drift away Like dreams of yes-ter-day, Smoke rings they bring you near,
On-ly to dis-appear Thro' the clouds, dear. Smoke rings for-ev-er blue Al-ways must bring me you

ad lib. *a tempo*

Your sweet smile just beams To fade, dear, it seems, Like smoke rings and dreams we once knew.

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VAUDEVILLE BILLS

(Continued from Page 19)

PANTAGES CIRCUIT

REGINA AND SASKATOON

Pantages—Adonis & Dog—Winchell & Green—Diana Bonnar—Heart of Annie Wood—Julian Rose—Three Marvins.

EDMONTON

Dewinters & Rose—Corty & Athoff—Jessie Hayward & Co.—Peter, Pinto & Boyle—Long Tack Sam & Co.

CALGARY

Pantages—Simpson & Dean—Rose Valya—Arthur DeVoy & Co.—Basil & Allen—Adonis & Dog—Haberdasher.

GREAT FALLS AND HELENA

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

BUTTE

Upside-down Millettes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Lait—Riding Lloyds.

SPOKANE

Pantages—Fashion's De Vogue—Miller & Capman—Pipifax & Paulo—Weaver & Weaver—Oh That Melody.

WALLA WALLA AND NORTH YAKIMA

Pantages—Howard & Helen Savage—Rucker & Winnifred—Prince & Laurie—Four Danubies.

SEATTLE

Carlitta & Lewis—Abraham & Johns—Willis Holt Wakefield—Nevis & Gordon—Walters & Walters—His Taking Way.

VANCOUVER

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerrard & Co.—Walzer & Dyer—Japanese Revue.

VICTORIA

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

TACOMA

Pantages—Sterling & Marguerite—Lonnie Nace—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

PORTLAND

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hazel Kirk Trio—Bird Cabaret—Bonessette Troupe.

SAN FRANCISCO

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Fred Allen—Ashal Troupe.

OAKLAND

Pantages—Phil LaToska—Perrone & Oliver—Patrick & Otto—Aleko Panthea & Presco—Quinn & Caverly—Oh Mike.

LOS ANGELES

Pantages—Fred & Anna Pelot—Raynard & Jordan—Pereira Sextette—Sherman, Van & Hyman—Florence Rayfield—Berlo Girls.

SAN DIEGO

Pantages—Aerial Macks—Allen Lindsay & Co.—Four of Us—Lorner Girls—Neil McKinley & Co.—Great Leon & Co.

LONG BEACH

Pantages—Roshier & Dog—Green & Pugh—Maurice Samuels & Co.—Jones & Sylvester—Ted Shaw's Dancers.

SALT LAKE CITY

Pantages—Winton Bros.—Gertrude Newman—Bender & Meehan—Business is Business—Texas Comedy Four—Little Hip & Napoleon.

OGDEN

Pantages—Act Beautiful—Superlative Three—Ed Bondell & Co.—Mary Ann—Chas. Olcott—Holiday in Dixieland.

DENVER

Pantages—Three Bullawa Girls—Denny & Donegan—Samaroff Trio—Eadie & Ramsden—Bob Albright—Hill's Circus.

F. F. PROCTOR, WEEK OF APRIL 19 NEW YORK CITY

1st St.—Mollie Fuller & Co.—Gautiers Bricklayers—Gallagher & Martin—Luba Meroff Co.—Georgie Jessell—Vanity Fair.

5th Ave. (First Half) Jack McAuliffe—Wright & Dietrich—Slager & James—Brown, Gardner & Barrett—Wm. Gaxton & Co.—Mme. Bernac's Circus. (Last Half) Woolf & Stewart—3 Weber Girls—Hartley & Eastman—Reckless Eve.

Harlem Opera House (First Half)—Miss Corine & Co.—Peggy Brennan & Bro.—Middleton & Spellmeyer—Jonias Hawaiians—Walter Brower. (Last Half)—Mel, Craig & Homer—Petticotes—Redford & Winchester—Ed. & Lottie Ford.

23rd St. (First Half)—Arthur Terry—Rubeville—Helen & Fredericks Co.—Jean Chase & Co.—Frances Cornell & LaMos Bros.—Bevan & Flint—Homer Romaine. (Last Half)—Wier, Field & Brody—Joe Cook—6 Kirksmith Sis.—Catalano & Williams—Peggy Brennan & Co.—Middleton & Spellmeyer.

125th St. (First Half)—Joe Cook—Woolfe & Stewart—3 Manning Sis.—Weston's Models—Prevost & Goulet—Miller & Lyle. (Last Half)—O'Rourke & Adelphi—Keegan & Edwards—Harry Langdon & Co.—Sam Duncan—Mr. & Mrs. Wild & Daughter.

58th St. (First Half)—Foster & Ball—Toys—Cook & Valdare—Fox & Ingraham—Pagana—Finley & Hill—Riva Larson Troupe—Jas. C. Morton & Co.—Leonard & Willard. (Last Half)—McNamee—Hamlin & Mack—Beauty Vender—Davis & Walker—Bert Earl & Girls.

Mt. Vernon (First Half)—Keegan & Edwards—Mr. & Mrs. Wilde & Daughter—Oliver Howard—Big City Four—Elsa Ryan & Co. (Last Half)—Lorenberg Sis. & Neary—Walter Brower—Wm. Gaxton.

Yonkers (First Half)—McNamee—Baldwin Blair & Co.—Amord's & Jeanette—Otto & Sheridan. (Last Half)—Toys—Jack McAuliffe—Doree's Opera Logue—Riva Larson Troupe—Pistel & Johnson.

BROOKLYN, N. Y.

Greenpoint (First Half)—Harry Langdon Co.—Fraser & Bunce—Helen Miller—Holmas Bros.—Arnold & Lambert. (Last Half)—3 Manning Sis.—Jonias Hawaiians—Prevost & Goulet.

Halsey (First Half)—The Braminos—Francis, Rose & DeRose—Rebecca's Husband—Courtney &

Harrett—Ladora & Beckman. (Last Half)—Lonise & Mitchell—Gautier & Sisto—Fox & English—Creamer, Bartram & Sparling—The Wyoming Trio.

Prospect (First Half)—Reckless Eve—3 Weber Girls—Lorenberg Sis. & Neary—Gallagher & Rolley—Bill Mason & Forrest. (Last Half)—Wright & Dietrich—Roscoe Ails & Co.

Hendersons (Last Half)—Ethel & McDonough—Story & Clark—Sterlings—Beauty Vender—A. Fields. (Last Half)—Jolly Johnny Jones—Perhaps You're Right—Chas. Ahern Troupe.

ALLENTOWN

(First Half)—Three Garden Girls—Conley & Francis—Night Boat—Fenton & Fields—Mora & Reckless Duo. (Last Half)—Jean & Jacques—Jack Joyce—Harry Bond & Co.—Eddie Bordon & Co.—Tennessee Ten.

ALBANY

Proctor's (First Half)—McIntosh & Maids—Rob O'Connor & Co.—Jada Trio—Rigoletto Bros. (Last Half)—Aronty Bros.—Gates & Finlay—Sam Liebert Co.—Nellie V. Nichols—Broadway Higgins.

AUBURN

Jefferson (First Half)—Chase & LaTour—Capps Family—Raymond & Shram—Tetsuwaru Japs. (Last Half)—Awana & Girls—Eddie Foyer—Poulter & Talbot—Dixie Four.

ALTOONA

(First Half)—Bill & Edith Adams—Geo. Yeomans—Dottie Claire & Minstrel M.—Burke & Touhey—Wilson Aubrey Trio. (Last Half)—Howard Nichols—Swor & Westbrook—Jack Trainer & Co.—Furman & Nash.

BINGHAMTON

Stone Opera House (First Half)—Robert Swan—Morrissey & Hartley—Race & Edge—Mme. Herrmann. (Last Half)—Alfred Farrell & Co.—Mohler & Trainor—Dyer, Rogers & Bell—Eleanor Pierce & Co.

CHESTER

Edgemont (First Half)—Hayatakes Japs—Bob & Peggy Valentine—Rice & Werner—T. Sawyer & Huckleberry Finn—The Liberty Girls. (Last Half)—Dewitt Burns & Torrence—Rome & Wagner—Who Done It—Pagana—Cuddle Up.

CAMDEN

Tower's (First Half)—Black & White—Dobbs & Welch—Her Trouseau & Co.—Fisher & Hurst—John Wagner & Co. (Last Half)—Jack & H. Gibson—Harmon & Washburn—Henry B. Tomer & Co.—Sully & Thornton—Among Those Present.

CANTON

Lyceum—Monde—Jack McCowan & Co.—Mallan Case—Jason & Haig—Murray & Voelk—Travilla Grille & Seal.

EASTON

(First Half)—Jean & Jacques—Jack Joyce—Harry Bond & Co.—Eddie Bordon & Co.—Tennessee Ten. (Last Half)—Three Garden Girls—Conley & Francis—Night Boat—Fenton & Fields—Mora & Reckless Duo.

ELMIRA

Majestic (First Half)—Marguerite & Alvarez—Helen Moretti—Dyer, Rogers & Bell—Hotel De Jazz. (Last Half)—Harry Bussey—Number Please—Rose Wyse Trio—Mme. Herman.

ELIZABETH

(First Half)—Creamer, Bartron & Sparks—Bobby Bentley & Co.—Chas. Reilly—Bert Sable & Girls. (Last Half)—The Braminos—Tabar & Green—Ethel McDonough—Milady Friends—Big City Four.

GLENS FALLS

Empire (First Half)—The Reubins—Josephine Lenhart—Oh Billy—Ward & Mayo—W. S. Harvey & Co. (Last Half)—Marg. Taylor—Tom McRae & Co.—Capps Family—Mills & Morley—Tetsuwaru Japs.

GREENFIELD

Lark Laning—Van & Pierce—Williams & Watkins—Francis & Eldon—Four Higgle Girls.

GLOVERSVILLE

Glove (First Half)—Arthur Davids—Byron Bros. Saxo Band—Mills & Morey—Gillette's Monkeys. (Last Half)—Clinton Sisters—Arthur Whitelaw—\$5,000 a Year—Ryan & Healey—Toto.

HARRISBURG

(First Half)—Howard Nichols—Swor & Westbrook—And Son—Furman & Nash. (Last Half)—Bill & E. Adams—Geo. Yeoman—Dottie Clair & Minstrel Maids—Burke & Touhey—Wilson Aubrey Trio.

ITHACA

Strand (First Half)—Harry Bussey—Number Please—Klass & Terminal—Eleanor Pierce Co.—Ross Wyse Co. (Last Half)—Marguerite & Alvarez—Morrissey & Hartley—Sidney Townes—S. Vassar Girls.

JERSEY CITY

(First Half)—6 Kirksmiths Sis.—Sammie Duncan—Austin & Edwards—Sterlings—The Champion. (Last Half)—Helen Miller—Bob Bentley & Co.—Miller & Lyle.

LANCASTER

Colonial (First Half)—Julia Edwards—Who Done It—Copes & Hutton—Royal Hawaiian Four. (Last Half)—Fred & Mae Waddell—Bob & Peggy Valentine—Little Jerry—The Liberty Girls.

McKEESPORT

White's Hippodrome (First Half)—Irene Meyers—Bert Howard—Parker Trio—Davis & Pelle—Gaulano & Marguerite. (Last Half)—Rena & Florence—Harry Hayward & Co.—Pit Boy—Owen McGivney.

MIDDLETOWN

Monahan & Co.—Harry Meehan—Gord & Sisto—Mikko Troupe.

NEWARK

(First Half)—Josie O'Meere—Harry Carroll & Co.—Hartley & Eastman—Doree's Opera Logue—Marie Cahill—Harry Carroll & Co.—Deland & Pike. (Last Half)—Rubeville—Olga Howard—Jeah Chase & Co.—Brown, Gardner & Barrett.

NEW BRITAIN

(First Half)—The Edwards—Irene Francis—Brown & DeMont—An Heir for a Night. (Last Half)—Juliet Bush—Silver & Berger—The Street Urchin—Dancer Fantasy.

(Continued on page 23.)

JANE and GLORIA

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(Continued from page 21)

NORWICH
Tom & Dolly Ward—Babcock & Dorinda—Herbert Trio—Tom Platt—Chong & Morey—Pedestrianism.

OTTAWA
Olson & Johnson—Leon Lavaro—Hackett & Delmar—Claire Vincent & Co.—McIntyre—Claire & Atwood.

PHILADELPHIA, PA.
Grand Opera House—Nelson & Cronin—Al. Fields—Chas. Henry & Pets—Burke & Touhey—Kimberly & Page.
Nixon (First Half)—Hershel Helere—Wilson & Larson—Jas. E. Bernard Co.—White Field & Ireland. (Last Half)—Moran & Wiser—Four Haigs—Doris Hardy—Oroth & Cody.
Allegheny—Arnaut Bros.—Dotson—Bobbe & Nelson.

Broadway (First Half)—Walsh Lynch & Co.—Frazini—Harmon & Washburn. (Last Half)—Fisher & Hurst—Gallerini Sis.—Nat Nasarro & Co.

Girard Ave. (First Half)—Alvin & Kenny—Chas. Martin—Doris Hardy & Co.—Rome & Wager. (Last Half)—Julia Edwards—Courtney & Barrett—Frank & Boby Shell—Dave Roth.
Keystone—Corpus Bros.—Young & Wheeler—McLoughlin & Evans—Jones & Jones—Mabel Be Careful.

Wm. Penn (First Half)—Frank & Toby Shell—Dave Roth—Smith & Sauvain—Versatile Sextette. (Last Half)—Hayatakes—Tom Sawyer & Huck Finn—Rise & Werner—Whitfield & Ireland—Versatile Sextette.

Grand (St. (First Half)—Cheyenne Minstrels. (Last Half)—Ladora & Beekman.

PAWTUCKET
(First Half)—Gray & Byron—Jed Dooley & Co.—Cleveland Bonner's Revue. (Last Half)—Scott & Aubrey—Cahill & Romaine—Girl in the Air.

PASSAIC
(First Half)—Jack Martin & Co.—Harry Meehan—Eddie Tanner & Palmer Girls—Palo & Palet—Everest Monkey Hippodrome. (Last Half)—The Braminos—Verga & Marvin—Valerie Bernari & Co.—Crumley & Brown—Cecil Eldora & Carr.

PORT CHESTER
(First Half)—Martine & Florence—Overholt & Young—Harry Garland—Rowcoe Ails & Co.—Kelly & Kelly—Finlay & Hill—Wm. Morrow Co.

PITTSBURG
Harris—Lorner & Carbery—Lamey & Pearson—Harry Taylor—John & Nellie Olms—Sterling Saxo—The Turning Point—Tracey Palmer & Tracy—McRae & Laport.

PITTSFIELD
(First Half)—Van & Pierce—Williams & Watkins—Byron & Price—Calahan Bros.—Scanlon, Denno Bros. & Scanlon. (Last Half)—Theda Bernard—Elsie Lang & Co.—Paramo—Herbert Trio.

PATERSON
(First Half)—Tabor & Green—Wyoming Trio—Petit Troupe—Diamond & Brennan—Petticoats. (Last Half)—Sissle & Blake—4 American Beauties—Clifford Wayne Trio.

READING
(First Half)—Smith & Inman—Nick Hufford—Jack Levy & Girls—Peck & McIntyre. (Last

Half)—Alvin Bros.—Wheeler & Potter—And Son—Nevins & Mack—Anders Girls.

STAMFORD
(First Half)—Monahan & Co.—Fleming & Albright—Gardi & Sisto—Four Morok Sisters—Herbert & Binet. (Last Half)—The Edwards—Irene Francis—Brown & DeMont—An Heir for a Night.

SCENECADY
Proctor's (First Half)—Awana & Girls—Tom McRae & Co.—Wm. Lamps & Co.—Eddie Foyer—Rubejown Follies. (Last Half)—Golden Gate Trio—Larree & Snee—Follow On—Bace & Edge—Oh Billy.

SYRACUSE
Crescent (First Half)—Alfred Karrell Co.—Mohler Trainor—Justine Gray—Sidney Townes—Vassar Girls. (Last Half)—Robert Swan—Josephine Lennard—Fox & Mayo—Hotel De Jazz. Temple (First Half)—Marg. Taylor—Dixie Four—Follow On—Sesman & Sloane—Ryan & Healey—Lovette Concentration. (Last Half)—Toby & Girls—Knowles & White—Wm. Lampe & Co.—Lovettes Concentration—Warren & Mabel—Gillette's Monkeys.

TROY
Proctor's (First Half)—Jack & Kittle Demaco—Gates & Finley—Sam Liebert & Co.—Nellie & Nichols—Broadway Higgins. (Last Half)—McIntoch Maids—Princess Nal Tai Tai—Bob O'Connor & Co.—Jada Trio—Rigoletto Bros.

TORONTO
Shea's Hippodrome—3 Kundles—Crane & Howard—Billy Smythe & Co.—Phyllis Gilmore & Co.—Wallace Galvin—Brower Trio.

UTICA
(First Half)—Albert Donnelly—Warren & Mabel—Five Thousand a Year—Fox & Mayo—Toto—Golden Gate Trio. (Last Half)—Story & Clark—Helen Gleason & Co.—Klass & Termini.

YORK
(Last Half)—Alvin Bros.—Wheeler & Potter—Jack Trainor & Co.—Nevins & Mack—Anders Girls. (Last Half)—Smith & Inman—Nick Hufford—Jack Levy & Girls—Peck & McIntyre.

B. F. KEITH WESTERN

BAY CITY
Bijou (First Half)—Johnny Keane—Ronair & Ward—Smith & Kaufman—Ernest Evans & Girls. (Last Half)—Edler Sisters—Murphy & White—County Officials.

BATTLE CREEK
Bijou (First Half)—Williams & Taylor—Grace DeWinters—Six Serenaders. (Last Half)—Roy & Arthur—Flo & Ollie Waters—Will J. Ward & Girls.

BRANTFORD, ONT.
Temple (First Half)—Geo. & Lilly Garden—VanDerkoore—Frank Halls & Co. (Last Half)—Same as London F. H.

FLINT
Palace (First Half)—Bud & Jessie Grey—Joe

Le Veaux—Jack George Duo—Keating & Ross—Jean Boydell—Thirty Pink Toes. (Last Half)—Lutes Bros.—Viola Lewis Co.—Williams & Taylor—La Bernicia—Smith & Kaufman—League of Nations.

FORT WAYNE
Palace (First Half)—Lady Alice Pets—Stuart Girls—Colvina Wood—Porter J. White Co.—Fields & Wells—Morzan & Gates—Mans & Snyder. (Last Half)—Kartell—Delea & Orma—Murray & Lane—Old Time Darkies—Tango Shoes—Hellen Trix & Sis.—Three Jahns.

GALT, ONT.
Scott's Opera House (First Half)—Bernivici Bros.—Valmore—Van & Yorks. (Last Half)—Same as Brantford F. H.

JACKSON
Orpheum (First Half)—Beginning of World—Delea & Orma—Old Time Darkies—La Bernicia—County Officials. (Last Half)—Harris & Harris—Grace DeWinters—Kap Kids Kid—Lubin & Lewis—Helen Staples—Venetian Gypsies.

LANSHING
Bijou—Will Morris—Joe LeVeaux—Jack George Duo—Colvin & Woods—Six Serenaders.

LONDON, ONT.
Grand Opera—Roberts & DeMont—Musical Miner—The Brads—Dewitt & Robinson—Tom Browns Musical Revue.

SAGINAW
Jeffstrand (First Half)—Will Morris—Harmon—League of Nations—Viola Lewis Co.—Murphy & White—Galletti Monks. (Last Half)—Grace Ayres Co.—Runair & Ward—Ernest Evans & Girls—Johnny Keane—John T. Ray & Co.—Beginning of World.

W. V. M. A.

CHICAGO, ILL.

American—Jones & George—Frank Ward—Roy & Arthur—Hensee & Baird.

Kedzie (First Half)—Monroe Bros.—F. & G. De Mont—Ezra Mathews & Co.—Pearson Trio—Garry Owen & Co. (Last Half)—Dancing Kennedys—Grace Wallace & Ben—Shea & Carroll—Geo. Damerel—Al. Wohlman—Bernal Troupe.

Logan Square (First Half)—Dancing Kennedys—Fred Lewis—Brady & Mahoney—Scheppe Circus. (Last Half)—Angelo Armento—Wyatts Lads & Lassies—Jean Boydell.

Empress (First Half)—Walthour & Princeton—The Olcotts—Saxton & Farroll—Dot Marsell & Boys—Al Wohlman—Three Jahns. (Last Half)—Monroe Bros.—Martha Russell & Co.—Musical Hodges—Burkhardt & Roberts—Garry Owen & Co.—La Soxya & Gilmore.

State Congress—Rondas Duo—Billy Lang—Mason & Lee—La France Bros.—Hugo Lutgen—Park Shaw Co.

Chateau—Burns & Lynn—Will J. Ward—D. Stephen Hall—Wyatts Lads & Lassies—Walter Baker—Three Bartos—Dot Marsell—Skelly & Heit.

Hippodrome—Pierce & Goff—Broughton & Turner—The Rials—Weller O'Donnell & Westfield—Harry Hayward—Russell & Hays—La Petite Revue—Coffman & Carroll—Louis Brocades and others.

LINCOLN
Hippodrome—Venetian Gypsies—Alf Ripon—Ehms & Alton—Walter Weems.

ABERDEEN
Orpheum (Last Half)—Arthur & Peggy Del & Edna Elliott—Beattie & Blome—Monahan Minstrel Trio.

NEENAH, WIS.
Neenah (First Half)—Hammond and Moody—York and Mayselle—Borini Troupe.

ALTON
Hippodrome (First Half)—Bennington & Scott—Melody Monarchs. (Last Half)—Ovondo Duo—Gaylord & Herron.

BELLEVIEW
Washington (First Half)—Omondo Duo—More & Shy—Gaylord & Herron. (Last Half)—Jack Hanley—Bennington & Scott—On The Mississippi.

BRANDON, MAN.
Willis—O'Laughlin & Williams—Billy & Flo Wandas—Vera Walton—Wright & Gayman.

CHAMPAIGN
Orpheum (First Half)—Ford & Hewitt—Bayes & Speck—Travers & Douglas—Mack & Earl—Miss Robbie Gordone. (Last Half)—Wilson & Van—Burns & Lynn—On Manila Bay—Jim McWilliams—Six Belfords.

CEDAR RAPIDS
Majestic (First Half)—Max Bloom. (Last Half)—Marie Sweeney—Pearson, Newport & Pearson—Harry Kahne—Sweeties—Stratford Comedy Four.

DES MOINES
Empress (First Half)—Three Harmony Maids—Four Billposters—John T. Doyle & Co.—Howard & Lewis. (Last Half)—James & Jessie Burns—Follette Pearl & Wicks—Little Caruso—Dunbar & Turner—Little Jim.

DAVENPORT
Columbia (First Half)—Wilson & Van—Chas. Mack & Co.—Dunbar & Turner. (Last Half)—Selma Bratz—Farrell Taylor Co.—D. Stephen Hall—Leach Wallin Trio.

DECATUR
Empress (First Half)—Grace Wallace & Ben—Howard & Fields Minstrels—Jim McWilliams. (Last Half)—Bayes & Speck—Travers & Douglas—Mack & Earl—Miss Robbie Gordone.

FORT DODGE, IOWA
Princess (First Half)—Sam K. Naomi—Kelly & Post—Silbert & North—Werner Amoros—Cliff Bailey Duo. (Last Half)—DeVoy & Dayton—Weston Sisters—Howard & Lewis—Rosa King Trio.

EAST ST. LOUIS
Erbers (First Half)—Jack Hanley—Love Bugs—Wier Crest—Jerome & Newell. (Last Half)—Ford & Hewitt—Frank Ward—Melody Monarchs.

FARGO, N. D.
Grand (First Half)—Arthur & Peggy—Del. & Edna Elliott—Beattie & Blome—Monahan Minstrel Trio. (Last Half)—George Caribbo & Co.—Colburn & Pearson—Ethel Johnson—Sutherland Saxo Six.

(Continued on page 27.)

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PEGGY CONNERS

WITH
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BURLESQUE NEWS

(Continued from Page 14)

"SPORT GIRLS" FULL OF OLD MATERIAL, HAS VERY FEW LAUGHS

One could not help but feel sorry for the principals of the "Sport Girls" while watching them trying to manufacture laughs out of material seen so often that when a bit was started, you could hear the people around you telling each other how it was going to finish. But just the same, they went along and did the best they could and managed to get a laugh here or there. It's a shame that the cast was given this old thread-bare stuff and asked to give a comedy entertainment.

We want to tell producers that burlesque patrons are a pretty wise lot and you have to give them something new now and then, or they will start kicking. The business looked as though it was off last Thursday night at the Star and neither the weather nor the lateness of the season could be blamed. It was an ideal night for a show and from reports other theatres in that part of Brooklyn had a big night. So it must have been the show.

Neither could it be the actors, as they worked hard and did all they could to put the show over. But the material was all old and some of the bits—well, what's the use of talking about it. If these fellows had had something to work with there would have been another answer. But they didn't have a thing.

Harry S. LaVane is featured. (He is a fast little Hebrew comic, who can sing, dance and be amusing. He is assisted by Sam Bachem, who is doing "Dutch." This fellow is a hard worker, taking every opportunity to get a laugh. The boys work well together.

Frank Mallahan, a big good-natured "straight" and a pleasing sort of a looking man, gave a good account of himself. He reads lines well and distinctly. He is a neat dresser also.

Eddie Welch does characters, his portrayal of a "legit" being very well done.

Lew LaVine does an Italian role nicely. The show is extremely weak in the women principals. Caroline Ross, an attractive looking blonde, stands out among them. She is the soubrette and puts her numbers over with lots of pep. She also reads her lines well.

Marie Granier is the prima donna, but from a singing standpoint one would hardly know it. Again she works as though she were doing the audience a favor by coming out at all.

Dottie Bennett is amateurish in her work and if she did not have a chorus behind her would not have gotten by with any of her numbers, as she has no singing voice to speak of.

There is no use of going over the number of bits offered as they have been mentioned so many times in these columns that we can use the space to better advantage.

Lew LaVine offered a specialty of several songs and parodies that were very good and, we might say, stopped the show. He put them over exceptionally well.

At the finish of the banquet scene, LaVane gave a monologue in which he offered some bright and witty material. It went over very nicely. It would be better, however, to have him step down and work in one and in this way the stage crew could remove the chairs and table without attracting any attention.

The chorus has been improved since this show left New York early last Fall. There are a number of pretty girls who look well from the front and we want to say that Manager Lou Reas is the first one in many weeks who has shown us the full number of girls in the chorus. They all work hard and keep going all the time.

There may be a reason for the old bits, as the show has been under three different owners this season. It started out as Sam Howe's, but he was taken ill and let it go to Sim Williams, who in turn let it go to Charles Baker. There are only three of the original principals with the show, and as each new man took it over, he put on a new show.

We don't like to go after producers, but audiences must get tired of the same bits week in and week out. The "Sport Girls" is not the only show that is using old bits; there are many more. In fact there are but a few that are not. However, some disguise them a little bit anyway, so that they look different.

The season is drawing to a close now and we hope for better things when the new one starts next August. The "Sport Girls" should not be held against Baker so much as we know what he can do when we think of his "Sweet Sweetie Girls" which is the best show we have seen on the American Circuit this or any other season. SID.

FAY SHIRLEY IS FREE

Fay Shirley, prima donna of Charlie Robinson's "Parisian Flirts," was granted a divorce from Charles G. Shelby in Jersey City last week. Miss Shirley was formerly of the vaudeville team of Charles and Fay Shelby. She will go to Washington at the close of the season, it is said.

CODY, ROSE, WALSH, IN "HADES UP TO DATE" GIVE GOOD SHOW

"Hades Up to Date" a very fast first part was offered by the Kahn Stock Company at the Union Square last week. This was followed by a burlesque called "In Bohemia." Both parts were entertaining from a musical and comedy standpoint. The girls in the chorus looked well from the front and worked in the numbers with lots of action. They were prettily costumed.

The comedy was in the hands of Fred Cady and Joe Rose. These boys worked hard and managed to keep the audience in good humor. They are both doing "Dutch" and were amusing in the parts. Cady seemed to enjoy what he does as much as the bunch out front did.

Walsh worked straight early in the first part in a neat tuxedo suit. He later went to characters, handling both well. He seems to have stepped in at the right time and filled the gap in the show. Everything runs smoothly now and the entire company works in unison and the audience reaps the benefit.

Allen Forth portrayed a good Satan early in the show and then changed to straight, making his usual fine appearance.

Miss Lorraine displayed excellent dramatic qualifications in the scenes in which she appeared. She offered beautiful gowns also.

Little Kitty Warren, bubbling over with fire and personality, dashed through her numbers with the speed of a high-powered machine. She, too, wore pretty dresses Wednesday afternoon.

Vera Hennick, sweet to look at, did finely with her numbers and in the bits as well. She reads lines carefully and distinctly. The dainty dresses she wore were in keeping with her self.

Louise Wolf, the prima donna, rendered several numbers very nicely and was in some scenes and bits. Her wardrobe looked well.

The "Introduction" bit was amusing as offered by Cady, Rose, Walsh and the Misses Lorraine, Warren and Hennick.

The "kiss" bit went over as it was done by Rose, Cady, Forth and the Misses Hennick, Warren, Wolf and a chorus girl.

The "patriotic dinner" bit pleased as given by Rose, Cady, Walsh and the Misses Lorraine and Warren.

The "crying" bit was good for laughs as Cady, Rose and Miss Wolf did it.

Rose and Miss Warren offered a duet that was received very kindly by the audience. The song was good and they put it over.

The "hypnotist" bit kept the audience laughing with Walsh, Rose, Cady, Forth and Miss Lorraine working in it.

An excellent burlesque on the Floradora Sextette was staged well and nicely gotten over by Cady, Rose, Walsh and the Misses Lorraine, Warren and Hennick. It was a good piece of business and went big. The producer evidently attempted to have Walsh dance. He tried to all right and at the same time handed out a few laughs. We might suggest that next week Walsh be given a Highland Fling to do, as he is always funny in a dancing specialty.

Business is picking up here in the afternoons and a good sized house was on hand Wednesday afternoon. SID.

LEAVE "FOLLIES OF PLEASURE"

BALTIMORE, Md., April 17.—Tom McKenna and Sam Kline will close with Rube Bernstein's "Follies of Pleasure" company next Saturday in Washington. They will play in vaudeville under the name of McKenna and Kline in a new act now being written by Harry Langdon. They will play six weeks on the small United Time, starting the second week in May, and will open on the Pantages Circuit the second week in September.

Violet Hilson, soubrette of the company, will lay off next season.

MARRIED ON STAGE

Andy Martini, of the "Parisian Flirts," and Trixie McGovern, of the "Bathing Beauties," were married on the stage of the Victoria Theatre, Pittsburgh, while the "Parisian Flirts" were playing that house. The couple were given a banquet at one of the local hotels after the show by Charlie Robinson.

CLOSING AT KAHN'S

Kitty Madison will open at Kahn's Union Square next Monday. There will then be three soubrettes at this house—Kitty Warren, Vera Hennick and Miss Madison. Miss Lorraine will close there Saturday and rest for a few weeks before going into vaudeville. Louise Wolf also closes at Kahn's Saturday.

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I gave the owner, whom I know, a few lines through friendship and with malice toward none. Hoping that this will make matters clear.

Signed—**EDDIE (HAYDEN) O'CONNOR**

VAUDEVILLE BILLS

(Continued from Page 23)

GRAND FORKS, N. D.

Orpheum (First Half)—George Chargino & Co.—Colburn & Pearson—Ethel Johnson—Sutherland Saxo Six. (Last Half)—Campbell & Starr—George Wilson—Williams & Dalay.

GRANITE CITY, ILL.

Washington (First Half)—Alice Nelson & Co.—Rexo. (Last Half)—E. T. Alexander & Co.

KENOSHA

Virginian (First Half)—Nox Show. (Last Half)—Nalo & Rizzo—Lee Barth—Master Gabriel—Harvey Haney & Grayce—Schepps Circus.

KANSAS CITY, MO.

Globe (First Half)—Swains Cockatoos—Bell & Artiss—Gonne & Albert—Stuart & Woods—Sterling Rose Trio. (Last Half)—Musical Hunters—Rice & Graham—Billy Miller & Co.—Andrew Copeland—La Graciosa.

LINCOLN, NEB.

Liberty (First Half)—Kimiwa Japs—Gilmore & Castle—Billy Miller & Co.—Around the Map. (Last Half)—Lawrence Johnston—Ruth Curtis & Jazz Band.

MADISON

Orpheum (First Half)—Belle & Wood—Embs & Alton—Master Gabriel & Co.—Angel & Fuller—Colour Gems. (Last Half)—Stuart Girls—Hollday & Willette—Equillo Bros.

MOLINE

Palace (First Half)—Farrell Taylor Co.—Bensee & Baird—Selma Bruns. (Last Half)—Jessie Millar—Brady & Mahaney.

OMAHA, NEB.

Empress (First Half)—Little Caruso—Stratford Comedy Four—Andrew Copeland—Rosa King Trio. (Last Half)—Kimiwa Japs—Carr Trio—Gilmore & Castle—Hollday & Willette.

ROCKFORD

Palace (First Half)—Jessie Millar—Dewey & Rogers—Equillo Bros. (Last Half)—Jerome & Newell—3 White Kuhns—Chas. Mack & Co.—Saxton & Farrell—Fink's Mules.

RACINE

Rialto (First Half)—Three Bartos—Halliday & Willette—Harvey Haney & Grayce—Shea & Carroll—Brosius & Brown. (Last Half)—Walther & Princeton—Adams & Guhl—Dewey & Rogers—Lester—Colour Gems.

SIOUX FALLS

Orpheum (First Half)—Argo & Virginia—DeVoy & Dayton—(To Fill)—Bottomley Troupe. (Last Half)—Kelly & Post—Sam K. Naomi—Silber & North—Werner Amoros.

SPRINGFIELD

Majestic (First Half)—Violet & Charles—Gordon & Deimar—Damarel & Vali—Walter Weems—La Graciosa. (Last Half)—Moore & Shy—Mile. Rhea—Lillian Watson—Howard & Fields Minstrels.

SOUTH BEND

Orpheum (First Half)—Angelo Armento & Co.—Flo & Ollie Walters—Every Sailor. (Last Half)—Gabberts Duo—Carlton & Belmont—Leta Go—Dave Manley—Asoria Trio.

ST. LOUIS

Columbia (First Half)—E. T. Alexander—La-Yose & Adams—Just For Instance—Stan Stanley—Lamonts Cowboys & Girls. (Last Half)—Chas.

& Anna Glocker—Weir & Crest—Let's Get Married—Stan Stanley.

WINNEPEG, MAN. CAN.

Strand (First Half)—Campbell & Starr—George Wilson—Williams & Dalay. (Last Half)—Aloha Duo—Edwards & Fletcher—Gordon & LaMar—The Vannersons.

WATERLOO

Majestic (First Half)—James & Jessie Burns—(To Fill)—Weston Sisters—Follette Pearl & Wicks—Resista—Little Jim. (Last Half)—Argo & Virginia—Raymond Wyllie & Co.—Davis & Dunbar—John T. Doyle & Co.—Bottomley Troupe—Four Bill Posters.

LOEW CIRCUIT

NEW YORK CITY

American (First Half)—The Shirlings—McConnelly & West—Dobbs, Clark & Dare—Slatko's Rollickers—Arthur Havel & Co.—Bison City Four—Sansone & Delilah. (Last Half)—Kuma Four—Cooper & Lane—Into the Light—Zelaz—Adrian. Victoria (First Half)—Octavo—The New Leader—Meyers, Burns & O'Brien—Lucy Gillette & Co. (Last Half)—Roma Troupe—McConnell & West—Burns & Lorraine—Devine & Williams—Plantadosi & Walton.

Greelley Sq. (First Half)—Thomas & Frederick Sisters—Zelaz—Hal, Johnson & Co.—Dale & Burch—Kitaro Japs. (Last Half)—Minnetti & Sidell—Dorothy Wahl—Arthur Havel & Co.—Murray Livingston—Shirley Sisters & Bernie. Delancey St. (First Half)—Southe & Tobin—Pease & Dawson—Grew & Pates—Morey, Senna & Lee—Jack Alfred Trio. (Last Half)—Jarrow—Slatko's Rollickers—Swartz & Clifford—Bender & Herl.

National (First Half)—Sutter & Dell—Stan & Mae Maurel—Demarest & Collette—Shirley Sisters & Bernie. (Last Half)—Dorsch & Russell—Dobbs, Clark & Dare—LaFollette & Co.—Meyer, Burns & O'Brien.

Orpheum (First Half)—Wire & Walker—Plantadosi & Walton—Into the Light—Adrian—LaFollette & Co. (Last Half)—Sansone & Delilah—Milton Pollack & Co.—Weber, Beck & Frazer—Cabaret DeLuxe.

Boulevard (First Half)—Minnetti & Sidell—Harper & Blanks—Milton Pollack & Co.—Jarrow—Swartz & Clifford. (Last Half)—Chas. Gerard & Co.—Dale & Burch—The New Leader.

Ave. B (First Half)—Herman & Clifton—Married via Wireless—Henry & Moore—Rettter Bros. (Last Half)—George Chyo—Minnie Harrison—Joe Greenwald & Co.—Luckey & Harris—Jack Alfred Trio.

BROOKLYN, N. Y.

Metropolitan (First Half)—Dorsch & Russell—Eugene Emmett—Telephone Tangle—Devine & Williams—Juma Four. (Last Half)—Hal, Johnson & Co.—Bison City Four—3 Nitos. DeKalb (First Half)—The Van Camps—Dorothy

Wahl—Barnes & Lorraine—Weber, Beck & Frazer—Cabaret DeLuxe. (Last Half)—The Templetons—Harper & Blanks—G. Swayne Gordon & Co.—Demarest & Collette—Kitaro Japs.

Palace (First Half)—Janis & West—Minnie Harrison—Joe Greenwald & Co.—Luckey & Harris—The Gaudschmidt. (Last Half)—Married via Wireless—Eugene Emmett—Rettter Bros.

Fulton (First Half)—Roma Troupe—Dora Hillton & Co.—Swayne Gordon & Co.—Murray Livingston. (Last Half)—The Van Camps—Octavo—Christholm & Breen—Morey, Senna & Lee—Lucy Gillette & Co.

Warwick (First Half)—Bollinger & Reynolds—Eddie Heron & Co.—Gibson & Pollack—Gene Hamilton & Co. (Last Half)—Harry Lee—Henry & Moore—Hadji Troupe.

BALTIMORE

Rose & Dell—Imperial Four—Lelia Shaw & Co.—L. Wolfe Gilbert—4 Renee Girls.

BOSTON

(First Half)—Fairman & Patrick—Ethel Keller & Chums—Mr. & Mrs. Norman Phillips—Otto Bros.—Powell Troupe. (Last Half)—Al. B. White—Octavia Handworth & Co.—Tilyou, Rogers—Lee Art Sextette.

FALL RIVER

(First Half)—Al. B. White—Octavia Handworth & Co.—Tilyou & Rogers—Lee Art Sextette. (Last Half)—Ethel Keller & Chums—Mr. & Mrs. Norman Phillips—Otto Bros.—Powell Troupe.

HAMILTON, CAN.

Wilfred DuBois—Dave Thursby—Hazel Harrington & Co.—Burke & Durkin—Graser & Lawlor.

HOBOKEN, N. J.

(First Half)—Leroy & Mabel Hart—Jerome & Herbert—Hadji Troupe. (Last Half)—4 Jacks & A Queen—Aerial Macks.

LONDON, ONT.

(First Half)—Stanley & Lee—Ling & Long—Chas. Leland & Co.—Fred Rogers—Wilhat Troupe. (Last Half)—Mooney & Capman—Allen, Clifford & Barry—Jack & Tommy Weir—Douglas Family.

MONTREAL, CAN.

2 Carltons—Ford & Goodridge—Geo. Randall & Co.—Harry Antrim—Purple Lady Minstrels.

NEW ROCHELLE

(First Half)—George Chyo. (Last Half)—Gibson & Pollack—Gene Hamilton.

PROVIDENCE

(First Half)—Jessie Reed—Arthur J. Finn & Co.—Shaw & Bernard—Artcraft Revue. (Last Half)—Orben & Dixie—Fairma & Patrick—Jean Sothern—Weber & Elliott—Royal Uyenya Japs.

SPRINGFIELD

(First Half)—Orben & Dixie—Jean Sothern & Co.—Weber & Elliott—Royal Uyenya Japs. (Last Half)—Jessie Reed—Arthur J. Finn & Co.—Shaw & Bernard—Artcraft Revue.

TORONTO, CAN.

Sherman & Rose—Sue Creighton & Sister—Gorgalls Trio—Cardo & Noll—Jimmy Lyons—Julian Hall & Co.

MRS. WEBER RELEASED

Mrs. Harry Weber, member of a dancing act, has been given her liberty by the Canadian authorities, after being arrested under a false charge of theft in connection with a fur coat which she purchased, but which, it later developed, had been stolen. Louis Goodman, her attorney, went to Canada from New York and placed the matter before the authorities with the result that they released his client.

PUTTING IN NEWS TICKER

A news stock ticket is being installed at the N. V. A., where members can receive baseball returns direct from the Polo Grounds.

HAVANA SEASON ALL SET

Plans for the Havana opera season are all set. Manager Bracale, of the National Theatre, has secured the backing of President Moncel of the Republic. He has contracted with Enrico Caruso at a price of \$10,000 a night. He will sing in nine productions and will be assisted by Barrientos, Perini, and Jose Mardones, all of the Metropolitan Opera House.

Seats are to cost \$35 and boxes \$1,200. The season will open May 10, but the premiere bill has not been decided upon. Caruso has also received offers to go to Peru, Venezuela, and Porto Rico for thirty performances, at the same price, for Senor Bracale, but has not yet accepted.

WILLIAM GILLETTE CLOSES

NEWARK, N. J., April 18.—William Gillette closed his tour in "Dear Brutus" here last night at the Broad Street Theatre. When he and his company arrived in town last Monday they found themselves without trunks, scenery or costumes, due to the railroad strike. Their baggage arrived late and they finished the week, after missing several performances.

GOLDEN TO BUILD

John Golden has purchased a site for a new theatre to be erected on Forty-fourth street, opposite the Belasco, 93 by 100 feet, at 118 to 126 West Forty-fourth street.

Sol. P. Levy is dead!

Fate denied the young composer the happiness of living to see his masterpiece become a sensational hit. His post-humous

fame, however will go down in musical history, for Mr. Levy will long be remembered as the composer of the most beautiful waltz song-

THAT NAUGHTY WALTZ

which is today one of the greatest song hits in America

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"TWO FRIENDS THAT CAN'T GET ALONG"
BOOKED SOLID

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Singing, Talking, Comedy and Dancing

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Originators of the Flip Flap Somersault; Toe to Toe Catch

PLAYING THE LOEW CIRCUIT

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BOBBY STONE & CO.

in HEARTS and FLOWERS

A Musical Farce

By BOBBY STONE. Assisted by ANNETTE FORDE, GEORGE USHER and MAY TOW

SIDNEY BYRON AND PRICE BETTY

in "A MODEL UNION"

Staged by HASSARD SHORT

Direction—CHAS. S. WILSHIN

DONAHUE and FLETCHER

ALF. T. WILTON

NEW ACTS AND REAPPEARANCES

(Continued from Page 12 and on 34)

SYLVIA NORA AND DUO

Theatre—Proctor's Fifth Avenue.

Style—Acrobatic.

Time—Thirteen minutes.

Setting—Three.

Sylvia Nora opened the act with a song and dance, the latter of which was graceful. The Reckless Duo then finished a game of cards they had been playing and did a routine of hand-to-hand and "perch" stunts.

Head-stands on "traps," standing still and while swinging through the air showed wonderful equilibristic control and brought heavy applause.

This is a good act of its kind, but Miss Nora has not enough to do after the opening. The billing seems to warrant more. H. M.

CANARIS AND CLEO

Theatre—Harlem Opera House.

Style—Magic.

Time—Fourteen minutes.

Setting—Three.

Canaris is a magician of the old school and, with old-fashioned manner and talk, presented a number of feats of magic, assisted by the petite and pretty Miss Cleo, who hands him various pieces of apparatus. In fourteen minutes he does three tricks. He does them well, too, but, in these days of rapidity, he might do a few more.

Opening with the disappearing wands, he uses two simultaneously. He then did the burnt and restored handkerchiefs in an adroit manner, but should exercise a little more care with the last "switch," or else use a larger piece of paper to "mask," as the "load" could be seen from the side. His concluding trick was the disappearing canary and its reappearance in an egg inside of a lemon inside of an orange. This was very neatly performed. He received hands after each trick and got over nicely.

A little design for the "wells" on the Heller-DeVere table tops would be an improvement.

With the addition of a few more tricks, a little more up-to-date apparatus, a few new covers and the omission of the medal that he wears on the dress suit, Canaris should be a nice opening act for the pop houses. H. M.

CLARA HOWARD

Theatre—Riverside.

Style—Songs and stories.

Time—Seventeen minutes.

Setting—In one.

Miss Howard, an attractive young woman, modishly gowned, opened her act with a story about a man in Rochester, N. Y., who was arrested for smiling on one of the city's streets. Miss Howard played Rochester recently and doubtless has some inside information upon the smiling proclivities of the residents of the mid-state city.

Next, she displayed a love letter and with that as the subject wove a well written and finely sung number called "Can I Have You?" This was followed by a number of comedy stories, two or three particularly good ones being aimed at the popular songwriters. A "marriage" bit led into a spotlight song number, a dance and then a fine rendition of "Wait'll You See."

An imitation of a boy reciting is a bit which could, without injury to the act, be omitted and this led into a characteristic song called "I'm a Wild Woman from the West." This received a lot of applause and brought Miss Howard back for an imitation of Charlie Chaplin, for an encore.

Miss Howard is a talented and clever young woman whose personality and ability will carry her far in the show world. Her act, however, can be improved on and, with better material she can easily hold down a late spot on any bill. W. V.

Theatre—Audubon.

Style—Jazz Band, Singing, Dancing.

Time—Fifteen minutes.

Setting—Full stage.

This act, the "Versatile Sextette" is the one which appeared at Rectors about two seasons ago when the place was still going under that name. It consists entirely of young men who try hard to live up to their billing of being "versatile."

The act is primarily a jazz band, with the boys playing piano, drums, violin, saxophone, and, two of them, banjo. The saxophone lad is one of the best to be heard and does the "laughing" bit very well. Their routine consists of instrumental numbers, both jazz and otherwise, singing, and some dancing. The dancing is ordinary but gets over well. The boys possess good voices and deliver their vocal numbers nicely. The jazz is very good.

At this house, Jack Loeb held them over for a full week. As long as jazz band acts are playing the big time, this one should have no difficulty in getting over there. G. J. H.

Theatre—Audubon.

Style—Talking.

Time—Fifteen minutes.

Setting—In one (special).

Some other team did this act last year, but did not get half as good results from it that this team does. It may be possible that this is the same pair that did the act then, but that is doubtful, for the work of this pair is one hundred per cent better than that of the other team.

The drop represents a "hock-shop" which, in most appropriate fashion, adjoins the "Cafe de Spond." The young man of the team has just "soaked" his watch so as to enable him to wear his overcoat during the cold weather which threatens. As he comes out, he meets the lady member of the act. Talk ensues, which contains a lot of laughs.

The entire act then consists of talking but does not drag for a minute. The girl finally gets the young man to take her into the Cafe De Spond, but, before he does, he hocks his coat again. After they are through (the curtain is let down to allow for an interval of time), the girl says good-bye and he takes a number of spoons and other pieces of silverware from the cafe and goes into the pawn shop from which he emerges with his coat and his watch and chain.

The two handle their lines and bits cleverly. The act will do for the better houses easily. G. J. H.

I. R. MILLER

Theatre—Proctor's 125th St.

Style—Whistling.

Time—Three minutes.

Setting—One.

Without make-up, Miller came on in street clothes and whistled an opening chorus. A few bird imitations and a chorus of a published number, as birds would sing it, brought a hand and was well done.

The audience expected more, but Miller did not return even for a bow. He was very nervous. With more material to fill in at least nine minutes and a make up, Miller, after playing the smaller time, might develop into a fair single. H. M.

LORIMER, HUTCHINSON TROUPE

Theatre—Audubon.

Style—Bicycle act.

Time—Twelve minutes.

Setting—Full stage.

Two men and two women make up the entire company. One of the men does comedy in a make-up somewhat too greasy and dirty for good effect. The routine consists of stunts on bicycles, mono-wheels, freak wheels and some acrobatic work thrown in. The stunts are good and the delivery of them fast. The act should do for a closer on any bill. G. J. H.

SHOW ROUTES

COLUMBIA WHEEL

Al Reeves' Show—Olympic, Cincinnati, 19-24; Star and Garter, Chicago, 26-May 1.
Abe Reynolds—People's, Philadelphia, 19-24; Palace, Baltimore, 26-May 1.
Best Show in Town—Gayety, Buffalo, 19-24; Gayety, Rochester, 26-May 1.
Ben Welch's Show—Gayety, Omaha, 19-24; Gayety, Kansas City, 26-May 1.
Behman Show—Empire, Brooklyn, 19-24; Empire, Newark, 26-May 1.
Beauty Trust—Lyric, Dayton, 19-24; Olympic, Cincinnati, 26-May 1.
Billy Watson's Parisian Whirl—Star and Garter, Chicago, 19-24; Gayety, Detroit, 26-May 1.
Bon-Tons—Star, Cleveland, 19-24; Empire, Toledo, O., 26-May 1.
Bowery—Grand, Hartford, Conn., 19-24; Jacques, Waterbury, Conn., 26-May 1.
Bostonians—Gayety, Detroit, 19-24; Gayety, Toronto, Ont., 26-May 1.
Burlesque, Revue—Empire, Albany, 19-24; Gayety, Boston, 26-May 1.
Burlesque, Wonder Show—Jacques, Waterbury, Conn., 19-24; Miner's Bronx, New York, 26-May 1.
Dave Marion's Show—Miner's Bronx, New York, 19-24; Orpheum, Paterson, 26-May 1.
Follies of the Day—Casino, Boston, 19-24; Columbia, New York, 26-May 1.
Girls A-La-Carte—Empire, Newark, 19-24; Casino, Philadelphia, 26-May 1.
Girls of the U. S. A.—Palace, Baltimore, 19-24; Gayety, Washington, 26-May 1.
Girls De Looks—Hurtig & Semon's, New York, 19-24; Empire, Brooklyn, 26-May 1.
Golden Crook—Victoria, Chicago, 19-24; Columbia, Chicago, 26-May 1.
Harry Hastings' Show—Orpheum, Paterson, 19-24; Majestic, Jersey City, 26-May 1.
Hello, America—Berchell, Des Moines, Ia., 18-20; Gayety, Omaha, Neb., 26-May 1.
Hip Hip Hooray—Gayety, Toronto, Ont., 19-24; Gayety, Buffalo, 26-May 1.
Lew Kelly Show—Gayety, Montreal, Can., 19-24; Empire, Albany, N. Y., 26-May 1.
Liberty Girls—Casino, Philadelphia, 19-24; Hurtig & Semon's, New York, 26-May 1.
Maid of America—Stamford, Conn., 21; Park, Bridgeport, 22-24; Cohen's, Newburg, 26-28; Cohen's, Poughkeepsie, 29-May 1.
Million Dollar Dolls—Park, Youngstown, 19-21; Grand, Akron, 22-24; Star, Cleveland, 26-May 1.
Mollie Williams' Show—Majestic, Jersey City, 19-24; Perth Amboy, 26; Plainfield, 27; Stamford, 28; Park, Bridgeport, 29-May 1.
Oh, Girls—Gayety, Rochester, 19-24; Bastable, Syracuse, 26-28; Lumberg, Utica, 29-May 1.
Peek-a-Boo—Columbia, Chicago, 19-24; Berchell, Des Moines, Iowa, 25-27.
Roseland Girls—Gayety, Washington, 19-24; Gayety, Pittsburgh, 26-May 1.
Rose Sydel's Belles—Gayety, St. Louis, 19-24; Victoria, Chicago, 26-May 1.
Sam Howe's Show—Columbia, New York, 19-24; Casino, Brooklyn, 26-May 1.
Sight-Seeers—Cohen's, Newburg, N. Y., 19-21; Cohen's, Poughkeepsie, 22-24; Casino, Boston, 26-May 1.
Social Maids—Casino, Brooklyn, 19-24; People's, Philadelphia, 26-May 1.
Sporting Widows—Gayety, Boston, 19-24; Grand, Hartford, Conn., 26-May 1.
Star and Garter Show—Empire, Toledo, O., 19-24; Lyric, Dayton, 26-May 1.
Step Lively Girls—Bastable, Syracuse, 19-21; Lumberg, Utica, 22-24; Gayety, Montreal, Can., 26-May 1.
Twentieth Century Maids—Gayety, Kansas City, Mo., 19-24; Gayety, St. Louis, 26-May 1.
Victory Belles—Gayety, Pittsburgh, 19-24; Park, Youngstown, O., 26-28; Grand, Akron, 29-May 1.

AMERICAN WHEEL

All Jazz Review—New Academy, Buffalo, 19-24; Empire, Cleveland, 26-May 1.
Aviator Girls—Victoria, Pittsburgh, 19-24; Penn Circuit, 26-May 1.
Broadway Belles—Park, Indianapolis, 19-24; Gayety, Louisville, 26-May 1.
Beauty Review—Cadillac, Detroit, 19-24; Englewood, Chicago, 26-May 1.
Bathing Beauties—Gayety, Sioux City, Iowa, 19-24; Century, Kansas City, 26-May 1.
Cabaret Girls—Standard, St. Louis, 19-24; Park, Indianapolis, 26-May 1.
Cracker Jacks—Empire, Hoboken, 19-24; Star, Brooklyn, 26-May 1.
Dixon's Big Review—Olympic, New York, 19-24; Gayety, Brooklyn, 26-May 1.
Edmund Hayes' Show—Grand, Worcester, 19-24; Howard, Boston, 26-May 1.
Follies of Pleasure—Folly, Washington, 19-24; Bijou, Philadelphia, 26-May 1.
French Follies—Gayety, Louisville, 19-24; Empress, Cincinnati, 26-May 1.
Girls From the Follies—Bijou, Philadelphia, 19-24; Mt. Morris, New York, 26-May 1.
Girls From Joyland—Trocadero, Philadelphia, 19-24; Empire, Hoboken, 26-May 1.
Girls-Girls-Girls—Empire, Providence, 19-24; Olympic, New York, 26-May 1.
Grown-Up Babies—Gayety, Minneapolis, 19-24; Gayety, Sioux City, Iowa, 26-May 1.
Jazz Babies—Gayety, Brooklyn, 19-24; Gayety, Newark, N. J., 26-May 1.
Kewpie Dolls—Penn Circuit, 19-24; Gayety, Baltimore, 26-May 1.
Lid Lifters—Empire, Cleveland, 19-24; Cadillac, Detroit, 26-May 1.
Midnight Maidens—Majestic, Wilkesbarre, 19-24; Majestic, Scranton, 26-May 1.
Mischief Makers—St. Joseph, Mo., 18-19; Standard, St. Louis, 26-May 1.
Monte Carlo Girls—Century, Kansas City, 19-24; St. Joseph, Mo., 26-28.

Night Owls—Star, Toronto, Ont., 19-24; New Academy, Buffalo, 26-May 1.
Oh, Frenchy—Gayety, Milwaukee, 19-24; Gayety, St. Paul, 26-May 1.
Peacemakers—Lyceum, Columbus, O., 19-24; Victoria, Pittsburg, 26-May 1.
Parisian Flirts—Star, Brooklyn, 19-24; Plaza, Springfield, Mass., 26-May 1.
Pat White's Show—Gayety, St. Paul, 19-24; Gayety, Minneapolis, 26-May 1.
Razzle Dazzle Girls—Gayety, Newark, 19-24; Broadway, Camden, 26-29; Grand, Trenton, 30-May 1.
Record Breakers—Empress, Cincinnati, 19-24; Lyceum, Columbus, O., 26-May 1.
Round the Town—Broadway, Camden, N. J., 19-22; Grand, Trenton, 23-24; Trocadero, Philadelphia, 26-May 1.
Sliding Billy Watson Show—Majestic, Scranton, 19-24; Armory, Binghamton, N. Y., 26-28; Auburn, 29; Niagara Falls, 30-May 1.
Social Follies—Howard, Boston, 19-24; Empire, Providence, 26-May 1.
Some Show—Mt. Morris, New York, 19-24; Majestic, Wilkesbarre, 26-May 1.
Sport Girls—Plaza, Springfield, Mass., 19-24; Grand, Worcester, Mass., 26-May 1.
Stone & Pillard Show—Haymarket, Chicago, 19-24; Gayety, Milwaukee, 26-May 1.
Sweet Sweetie Girls—Gayety, Baltimore, 19-24; Folly, Washington, 26-May 1.
Tempters—Englewood, Chicago, 19-24; Haymarket, Chicago, 26-May 1.
World Beaters—Armory, Binghamton, N. Y., 19-21; International, Niagara Falls, N. Y., 22-24; New Academy, Buffalo, 26-May 1.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
McKeesport, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport—Friday.
York—Saturday.

METRO BUILDING ON COAST

LOS ANGELES, April 16.—More than \$250,000 has been appropriated by Marcus Loew for five new structures at Metro's West Coast studios. Included in the group will be an enclosed stage of steel and glass construction, 250 feet long and 100 feet wide, with a cost of \$85,000. The other buildings will be used for the property department, a carpenter's assembling shop, cutting rooms, a film vault and quarters for the scenario department.

PICKFORD SUIT FILED

MINDEN, Nev., April 17.—The much discussed suit of the State of Nevada against Mary Pickford has been filed and is based on allegations of collusion between Miss Pickford, Douglas Fairbanks and Owen Moore. The suit asks that the decree of divorce granted on March 2, 1920, by District Judge Langan, to Gladys E. Moore (Mary Pickford), from Owen E. Moore, be set aside, and is filed in the interest of the State by Attorney-General Fowler.

The State claims that there was a conspiracy between Fairbanks and his present wife to defeat the provision of the California law, that a final decree of divorce can only be granted after a year elapses, by having Mrs. Moore get a divorce in Nevada. The State alleged that an engagement and agreement to wed existed between Gladys Moore and Douglas Fairbanks prior to February 15, 1920.

The State also claims that Moore came to Nevada for the sole purpose of being served with a summons in the suit, that no substantial facts were given in the case to warrant a divorce and that Miss Pickford concealed her identity from Judge Langan up to the time she took the witness stand.

HELD FOR ACTRESS' DEATH

GREENWICH, Conn., April 16.—Dr. George A. Lyons is being held here by a Grand Jury awaiting its action on a charge of manslaughter, following an inquest into the death of Vera McDonald, a picture actress, who died in the New Rochelle Hospital of aseptic peritonitis. Before she died she told of a criminal operation alleged to have been performed by the doctor.

SHOW EDUCATION FILMS

Harry Levey and Walter Rosenberg have hit upon a scheme whereby they will show a series of educational films one hour each day at The Savoy Theatre. The films will be shown from 12 to 1 o'clock daily and only educational and industrial subjects will be handled.

TRIANGLE AGAIN RELEASING

That the arrangement with United Pictures for the distribution of films for Triangle has proved unsatisfactory, was evidenced last week, when the Triangle people announced that, hereafter, they will release their own productions.

FOR SALE
ALL SCENERY AND EFFECTS
Gertrude Hoffmann Revues
ENTIRE "SUMURUN" PRODUCTION.
ILLUMINATED STEEL RUN WAY; FIVE SECTION STEEL DIVING TANK. APPLY
MAX HOFFMANN, PALACE THEATRE,
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ALEX AND MADELINE THE BRISSENS NOVELTY ENTERTAINERS

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Singing - Dancing - Comedy - Acrobatic
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PAUL PETCHING

Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: **BEAUTY, COMEDY and MUSIC.**

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BILLIE ROSE and DELL BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

HUGH GRACE
McCORMICK & WALLACE

AT THE SEASIDE

Direction HARRY WEBER

EDDIE TEDDY
GREENLEE & DRAYTON

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

ELIZABETH NELSON & BARRY BOYS

Presenting a Medley of Variety Bits

Direction AARON KESSLER

MR. GEO. CHOOS Presents
Eddie Vogt

In "THE LOVE SHOP"

KEITH'S, BOSTON, WEEK OF APRIL 19

FRANK

THE HAGANS

KITTY

NOVELTY DANCING

Direction—MR. CHARLES FITZPATRICK

REELCRAFT MAKES DEAL

The Reelcraft Pictures Corporation has completed a distribution combination through independent state right exchanges, for the exclusive short subject program now being produced by its various producing companies.

The following exchanges are on its list: The Standard Film Service, 217 Sloan building, Cleveland; Standard Film Co., Jos. Mack building, Detroit; Standard Film Co., Film Exchange building, Cincinnati; R. D. Lewis Film Company, 1913 1/4 Commerce street, Dallas; R. D. Lewis Film Co., 114 South Hudson street, Oklahoma City; R. D. Lewis Film Co., 112 1/2 Soledad street, San Antonio; R. D. Lewis Film Co., 106 South Cross street, Little Rock; Arrow Photoplays Co., 1735 Walton street, Denver; Arrow Film Co., 48 Piedmont street, Boston; Consolidated Film Co., 90 Golden Gate avenue, San Francisco; Consolidated Film Co., 3628 Oliver street, Los Angeles; Crescent Film Co., 315 Floyd building, Kansas City, Mo.; Dooley Exchange, Inc., 445 So. Warren street, Buffalo; E. & H. Distributing Co., 73 Walton street, Atlanta; Elrabran Film Co., Piedmont Theatre building, Charlotte, N. C.; Exhibitors' Film Co., 918 G street, N. W., Washington; Greater Features Film Co., 2020 Third avenue, Seattle; Magnet Film Co., 418 Harrison street, Davenport, Ia.; Masterpiece Film Attractions, 1235 Vine street, Philadelphia; Quality Film Co., 414 Ferry street, Pittsburgh; United Film Service, 3628 Olive street, St. Louis; and the five established Reelcraft Exchanges in New York, Chicago, Milwaukee, Indianapolis and Minneapolis.

SELZNICK HAS 537 RELEASES

A program of 537 subjects will be released by the Selznick Enterprises between now and this time next year, it was announced last week. This will include 116 star series pictures and specials, four Republic serials and a possible Republic star series, and 416 short reel subjects.

All of these will be released under the various Selznick enterprises, which include Selznick Pictures, Select Pictures Corporation, National Picture Theatres, Inc., and the Republic Distributing Corporation.

WILL ENTERTAIN PUBLISHERS

A special performance starting at 11:30 p. m. will be given this evening at the Rivoli Theatre for the American newspaper publishers. Governor Smith and Mayor Hylan have been invited.

Paul Gulick, president of the A. M. P. A. is in charge and will have shown a number of Mutt and Jeff cartoons, "Bringing up Father," and other features with which the publishers are in close touch.

LAEMMLE MADE MAYOR

Universal City is no longer under the supervision of one man, but is now being governed by a commission, appointed by Carl Laemmle, who is the "mayor" of the village. The commission, which will take care of the film town is composed of Isadore Bernstein, Sam Von Ronkleand, Louis E. Loeb. They are to be known as production manager, studio manager and business manager, respectively.

NATIONAL ELECTS DIRECTORS

Several new directors were added to National Picture Theatres, Inc., last week at the first convention held by that organization. Business plans for the coming year were also discussed and elections of committeemen held. A committee on by-laws was selected and will consist of George Giles, of Boston; Hector M. E. Pasmezoglu, St. Louis, and Ross D. Rogers, Wichita Falls, Texas.

Before the convention the following directors had been chosen: Nat Ascher, Chicago; Aaron J. Jones, of Jones, Linik and Schaefer, Chicago; Harry Lubliner, of Lubliner and Trinz, Chicago; Jules Mastbaum, of the Stanley Booking Company; Philadelphia; Tom Saxe, of Milwaukee.

This board was enlarged at the convention by the election of the following: Harry Bernstein, Richmond, Va.; W. H. Clume, Los Angeles; Harry Crandall, Washington; Fred Dolle, Louisville; George Giles, Boston; John P. Harris, Pittsburgh; Ike Libson, Cincinnati; Charles Olson, Indianapolis; Hector M. E. Pasmezoglu, St. Louis; E. S. Renner, Youngstown, Ohio; Ross B. Rogers, Wichita Falls, Texas; George Simpson, Rochester, and Jake Wells, Richmond.

It was also announced that at the next meeting William Swanson, of Salt Lake; Mike Shea, of Buffalo, and Ruben and Finkelstein, of Minneapolis, would be elected, together with directors from Kansas City, Seattle, Omaha, Des Moines, Charlotte, N. C., Oklahoma City, Newark, Atlantic City and New Orleans.

KAUFMAN IS IN NEW YORK

Albert A. Kaufman arrived in New York last week from California to make arrangements to take over a Broadway theatre. He will work out several new ideas he has in mind in connection with the presentation of the Dorothy Phillips-Allen Holubar and Agnes Ayres productions. While in New York, Kaufman will make his headquarters with Marshall Neilan, with whom he has lately formed an alliance.

POLITICS BEHIND AGITATION

MONTREAL, Canada, April 17.—The Sunday closing agitation going on here is the result of political aspirations, in which the party in power is trying to corral a large French Canadian vote, inasmuch as the Church here controls the larger number of French Canadian votes, through the influence the Padres have over that element.

PATHE CHANGING MANAGERS

Pathe has changed two branch managers, one in Buffalo and one in Portland. J. E. Kimberly has been appointed in Buffalo and M. G. Winstock has been made manager of the Portland Exchange. Kimberly was formerly with the World and Winstock has been with Pathe in other capacities.

SAIL FOR AUSTRALIA

LONDON, Eng., April 17.—Robert Courtneidge and George Tully sailed for Australia this week for a period of six months.

F. P.-L. ISSUES REPORT

The report for the year 1919 has been issued by the Famous Players-Lasky Corporation and is the first to give the names of various smaller companies in which the Lasky Corporation holds an interest. The list is not complete, but includes those companies in which the holdings represent 90 per cent. or more.

Net earnings for the common stock after allowing \$1,000,000 for taxes, and the proportion of earnings due to the new preferred, were \$3,066,319, equal to \$15.36 a share on the 199,675 shares issued. In the report \$66,666 is set aside from earnings as the amount accruing to the \$10,000,000 preferred stock for the 30 days in which it was outstanding in 1919.

The consolidated income account follows: Gross income \$27,165,326 Operating expenses 23,032,341

\$4,132,985
Federal Inc. & Excess Prof.
Taxes 1,000,000
\$3,132,985
Earnings Accruing to Pfd. ... 66,666
*Net Profits for Year..... \$3,066,319

*Equal to \$15.36 a share on 199,675 shares of no-par value common stock.

The consolidated balance sheet shows the following assets as of December 31, 1919: Cash on hand \$8,232,800; bills receivable, \$179,785; accounts receivable, \$5,545,951; merchandise, \$8,865,770; investments, \$3,329,177; buildings, plant and equipment, \$2,923,271; deferred charges, \$866,202, and good will, \$7,655,680, a total of \$37,648,637. Liabilities shown are: Bills payable, \$3,709,432; accounts payable, \$1,185,161; advance payments, \$1,981,636; Federal income and excess profits taxes (estimated), \$1,000,000; Federal footage tax, \$328,762; capital stock represented by \$10,000,000 preferred and 199,675 shares of common, no par value, \$26,013,780; preferred stock of Charles Frohman, Inc., not owned, \$310,500; surplus, \$3,119,366, a total of \$37,648,637.

The statement indicates an increase of about 50 per cent. in gross income compared with the \$18,090,500 reported for the year ended December 31, 1918. Tangible assets at the end of 1919 amounted to \$37,648,637 against \$10,886,759 at the close of 1918. This increase is accounted for by the sale of the \$10,000,000 new preferred and the expansion in various lines of the motion picture industry.

Net current assets at the close of 1919 amounted to \$23,580,558, which includes \$706,252 of Liberty bonds carried as investments. Current liabilities amounted to \$8,204,991, leaving working capital of \$15,375,567.

"THE KID" FINISHED

"The Kid," a comedy drama, has just been completed by Edward J. Montagne of the Selznick staff, who has four other scripts in production at the Selznick studios, "The Point of View," "Wilderness Fear," "The Palace of Darkened Windows" and "A Man of Iron."

HOUDINI WRITING SCENARIOS

LONDON, Eng., April 17.—Houdini, the escape king, is, in addition to his vaudeville work, writing a story adapted to his own capabilities, in which he is to be featured on the screen. He is filming the picture during the day and working vaudeville at night.

JOYCE FILM FINISHED

Alice Joyce recently completed the final scene in an adaptation of Albert Payson Terhune's story "Dollars and the Woman" for the Vitagraph company, the scenario having been written by Lucien Hubbard. Robert Gordon will be seen as the leading man.

I have some Real Comedy, Lyrics and NEW Parodies on "Dardanella" and "Nobody Knows." My prices are consistent with the quality of my work.
HARRY C. PYLE, JR.
1064 St. Nicholas Ave., New York City
Near Audubon Theatre

CAPITOL

"I Pagliaccio," Leoncavallo's famous opera, as presented at the Capitol this week, shows considerable improvement over some of the previous efforts. The piece is well mounted, the chorus well trained and the principal roles were, for the most part, capably interpreted. Finston, the director, had his men under good control, the "flare" of the brass, however, being too forte at times.

The opening prologue brought forth appreciation from the auditors. "Tonio" was in good voice, but his performance never equalled that of William Stewart himself, who sang the role with the Castle Square Company in 1896. At that time, Edith Mason sang Nedda, Albert Guille, Canio, E. N. Knight, Silvio, and J. G. Gibson, Peppo.

The role of Canio, difficult both in vocalization and acting, was not brilliantly played. In fact, it suffered by comparison with many other Canios, the tenor's voice lacking timbre in the middle register and he singing the higher tones at times with obvious effort. His rendition of the familiar "Vesta la Gubbo" lacked fire and gave no impression of the mountebank, who, with remorse gnawing at his heart, is forced to go on with the comedy. He took the closing notes with a nervous chuckle instead of the musical pathos and vocal wall this superb gem calls for.

Irene Williams filled the auditorium with clear, sonorous tones and was an acceptable Nedda. She gave the best performance.

The opera, as a whole, was reasonably smooth and shows the result of Stewart's careful schooling under Gustav Heinrichs.

"Topics of the Day" were witty and interesting and the Prizma color pictures well screened. The second of the Booth Tarkington comedies "Edgar's Hamlet," was a source of much amusement, the characters being true to life and exquisite in detail.

The screen version of Paul Armstrong's "Alias Jimmy Valentine" moved with much action and showed careful "cutting," the absence of unnecessary "padding" being especially noticeable. Bert Lytell gave a fine performance of the reformed safe-breaker. He is clean cut, and natural in his methods. Volia Vale as Rose, and Wilton Taylor, as the detective, stood out with emphasis.

The much played "William Tell" overture was noticeably well rendered by the orchestra and it seemed a pity that the closing measures should have been marred by the flute players, who lost the tempo completely and spoiled an otherwise flawless presentation of this Rossini masterpiece.
H. M.

JERSEY BILLS HOPELESS

TRENTON, N. J., April 19.—The 1920 season of the Legislature, which adjourns on Thursday of this week, will do so without having passed the measure legalizing Sunday amusements in the state, unless it is done as a last minute resort.

Sunday amusement measures in both the House and Senate have been squashed by the "farmer" vote, which, coupled with the "church" vote, has succeeded in preventing their passage on the ground that "Sunday amusements would commercialize and desecrate the Sabbath."

KREMER NOW IN PICTURES

Victor Kremer, for years prominent in the music publishing field, is now in the motion picture business and is handling fifty state right subjects which include comedies, dramas, short subjects and a novelty topical.

MAY LEAVE GOLDWYN

A rumor has it that Pauline Fredericks will, upon the completion of "Madame X," upon which she is now working, and one other picture to follow, leave the Goldwyn fold to join First National.

BETTY BLYTHE TO MARRY

Betty Blythe has announced her engagement to Paul Scardon, former director for the Vitagraph and now with the Goldwyn Players.

MADISON'S BUDGET No. 17

A volume of comedy material for professional entertainers who earn their living by making audiences laugh. Contents include a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price of MADISON'S BUDGET No. 17 is ONE DOLLAR. Send orders to JAMES MADISON, 1052 Third Avenue, New York.
I write special material at 1493 B'way.

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Best shows only, with big chorus. Now playing big time. Must be A1 in every respect with full line of paper. Pleasant summer engagement, four to eight weeks. Large house. Salary or percentage. One show weekly. Seven days. Two shows daily. Season, May to September. Forward route for next few weeks. Hurry!
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LAWRENCE SCHWAB Presents
ROY **BRIANT** and **MAC** NILA
in SHYLOCK, JR., by Mr. BRIANT

LAMBS TO GAMBOL SUNDAY

A Lambs Gambol will be held in the Globe Theatre next Sunday night. The bill will be made up of re-appearances of a number of acts presented at previous Gambols including "The Grand Finale," by Emmett Corrigan, and "Bleaty Bleaty," the Lambs Spring revue, by Hassard Short. Arthur Hurley will act as master of ceremonies.

A Personal Liberty Gambol was staged by the club in the assembly hall last Sunday night in honor of Governor Edwards of New Jersey. The program included "Refined Oil," a sketch by Edward Poland; Herbert Watrous, basso; "The Grand Finale," by Emmett Corrigan; "Uncorking An Old Vintage"; "The Poorhouse Strike," a satire, by Harold Woolf; and "Bleaty Bleaty," by Hassard Short.

WELLER THEATRE CHANGES AGAIN

ZANESVILLE, Ohio, April 16.—The Weller Theatre, the only legitimate house in the city, has changed hands again for the third time since last September. The house has been leased for a period of four years by Caldwell H. Brown and Charles W. Crawley, who also control the Liberty Theatre, formerly the Schultz Opera House.

The house was originally managed by Joseph Wiest and Son, then by Charles Ransbottom and Joseph Wiest, Jr., and now the new combination has taken it over, beginning April 13 with "Chin Chin" and continuing all the rest of the season with dramatic road shows, showing pictures during the summer and returning to a road show policy in the winter.

UNIVERSITY DOING PLAY

SAN FRANCISCO, April 16.—"If I Were King," Justin Huntley McCarthy's romantic drama, will be produced Friday night by the English Club of the University of California, under the direction of Reginald Travers.

The part of Francois Villon will be played by William Hanley, a member of the Players' Club of San Francisco. Others prominently cast are Kathryn Prayer, Marie Louise Myers and Morris Ankrum. Seventy students will take the remaining parts.

DOING NEW BILL

San Francisco, Cal., April 17.—The Players Club, which has been giving a series of plays here, including a lengthy run of "The Dancing Girl," will, on April

23rd, inaugurate a new programme to include "Hedda Gabler," in which Pearl King Turner will play Hedda, followed by "The Doll's House," both by Ibsen. Then will come "Richard III," with William S. Rainey as Richard and the opera "Erminie," in which Mrs. Eugene Elkus will play the title role.

SOLD WRONG TICKETS

Considerable confusion was caused last Tuesday night at the Bay Ridge Theatre, Brooklyn, when the girl treasurer sold Wednesday evening tickets by mistake for Tuesday night.

Those who later bought tickets for Tuesday night, tried to get the seats already occupied and there were many heated arguments, much grumbling and a great deal of disturbance, some refusing to give up the seats.

"SO LONG LETTY" IN PICTURES

"So Long Letty," the Oliver Morosco musical comedy which was for years a strong box office attraction, is to be seen on the screen and will be released in the near future. "So Long Letty" made a star of Charlotte Greenwood, who played the leading role in it. There were a number of good melodies in the piece and they will be retained for the screen version.

ENDING PHILADELPHIA RUNS

PHILADELPHIA, Pa., April.—E. H. Sothorn and Julia Marlowe will close their engagement at the Lyric Theatre next Saturday night. It will be their last appearance in this city until 1922.

George Arliss in "Poldekkin" has two weeks more to run and the "Girl from Home" closes at the Forrest the same date.

DO ONE ACT PLAYS

LOS ANGELES, April 17.—Four one-act plays, "Shirt-sleeves," by Nina T. Updyke; "Broken Idols," by Earl McInroy; "Caught," by Eloise Bibb Thompson and "Isn't Love Queer?" by Mary Lorrimer, were presented under the auspices of the Playcrafters at the Gamut Club Auditorium, last week.

DO THREE NEW PLAYLETS

NEW ORLEANS, April 14.—Three new one-act plays, including "No Smoking," by Jacinto Benavente; "The Four Flushers," by Clives Kinkehead, and "Spring," by Emmet Kennedy, were presented here this week by the Drawing Room Players in the Le Petit Theatre du Vieux Carre.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Aaron J. Jones, of the Jones, Linnick and Schaefer Circuit, is resting at French Lick.

Star Walsh, formerly treasurer of the Wilson Avenue Theatre, Chicago, has been appointed assistant manager of the Randolph Theatre there, succeeding Walter Moore, who resigned because of poor health.

Nick Ayers is doing the press work for the California Theatre, succeeding Charles Pincus, promoted to be house manager.

Harry Dudley has been engaged to produce girl revues at Marquard's new cafe in San Francisco.

Al Bruce, the musical comedy comedian, has returned to San Francisco after an absence of two years in Australia with his own company.

George Mence, formerly booking representative with Max Hart, is now associated with Max E. Hayes in the same capacity.

Al Piantadosi and Bert Walton will open for a tour of the Loew Circuit this week, booked through George Sofranaki.

Sophie Tucker left the bill at the Eighty-first Street Theatre twice last week, the second time permanently. She first left the bill on Monday night and, for the two performances on Tuesday,

Georgie Price replaced her. Miss Tucker returned to the bill for the Wednesday and Thursday performances and then left again, to rehearse in "Tick Tack Toe." Ralph Herz replaced her for the rest of the week, going in on Friday.

Nellie Langtry, a former burlesque woman, is requested to call for a letter at the Bureau of Missing Persons, New York Police Headquarters.

Hugo Cardona, formerly leader of the States' Cafe orchestra, San Francisco, has succeeded Milton Jacobi as leader of the Republic Theatre there.

Frances White, Clifton Crawford, Carl McCollough, Nellie and Sara Kouns and Frank Fay and Gitz Rice were on the programme of the Sunday night concert at the Century.

Martin and Lewis will open in vaudeville during the last half of this week in Kingston.

Beck and Trust, a vaudeville act, has been booked by Ike Weber with Charlie Baker's new Columbia show, "Gingle Gingle," for next season.

George Henry, former solo dancer with the Kinkead Kilties, has returned from England, where he enlisted in the British army during the war. He is now appearing in a new act with Nellie Bradley.

FOREIGN NEWS

(Continued from Page 13)

"DIVORCE QUESTION" LIKED

LONDON, Eng., April 17.—"The Divorce Question," an American play dealing with the evils of divorce and which enjoyed a long road career in the States, was produced in this country for the first time two weeks ago.

The piece has been playing through the provinces to great success. It tells of a couple, who, divorced, are re-married, each to another. By a curious co-incidence they meet in a church, and there the wrong they have done is brought home to them when their children, who have been living alone, tell their story to a priest, after fleeing an angry mob who would do them bodily harm.

The acting of Oswald Cray's company appearing in the piece has received commendation from writers everywhere. In the cast are Beresford Innes, James Henry, T. George, Frank Green, L. Hamilton, S. Herbert, Martin Coutts, Sydney Astor, Arthur Cash, Charles Saw, Miss E. Wensley, Miss D. Mellor, Mr. Roam, S. Rogers, and Miss Levison.

CLAIMS TITLE BY PRIORITY

LONDON, Eng., April 17.—A peculiar situation is holding the interest of theatrical people here, concerning the rights to the title of "The Man Who Came Back," produced here by C. B. Cochran, in conjunction with William A. Brady.

Charles Stafford, a returned soldier actor, claims that he appeared in a one-act play by that name in and around London in 1915 and that his title is registered with the Lord Chamberlain.

The Brady play was produced in America originally and the case is, therefore, all the more interesting. Stafford claims the right to use the title by priority.

The cast of the play, in the order of the programming, follows: Henry Wenman, Lillian Braithwaite, George Relf, Clifton Boyne, Louis Goodrich, Rube Welch, Henry Davies, Allen Atwell, Henry Oscar, Alex S. Clunes, Mary Nash, Marie Goff, Cora Calkins, Joan Cochran, Henrietta Goodwin and Lloyd Carpenter.

IS OLD FASHIONED

LONDON, Eng., April 17.—"The Young Person in Pink," a play by Gertrude E. Jennings, produced at benefits and for hospital funds all through the country, has been put on the stage of the Haymarket here and will, most likely, enjoy a run.

The piece is an old fashioned musical comedy on stereotyped lines. It has to do with a young lady of noble family who wanders in her sleep and loses her memory, only to find it in time to give the play a happy ending.

Ben Webster produced the play for Frederick Harrison, by arrangement with Donald Calthrop. In the cast are Gladys Calthrop, Enid Trevor, Sam Wilkinson, Joyce Carey, Blanche Stanley, Sydney Fairbrother, Phyllis Stuckey, Jean Cadell, Donald Calthrop, Ellis Jeffreys, Ormonde Wynne, Sybil Carlyle, Marguerite Murray, and Dora Gregory.

RENEE KELLY HAS NEW ACT

LONDON, Eng., April 17.—Renee Kelly, the American actress, has a new act here called "Bobbie Settles Down," by Gertrude Jennings.

Miss Kelly plays the part of Roberta, known to her friends as "Bobbie," who is induced by her sister, Mrs. Brompton, to consider the proposal of George Phillips, a priggish schoolmaster. Unknown to her sister, however, Bobbie has been married previously, but has kept it a secret. She does not disclose the secret until the schoolmaster has made a fool of himself.

Helen Haye, Fred W. Permain and Miss Jennings, the authoress, are in the cast.

Wanted at Once

500 to 1,000 Opera Chairs, new or second hand. Advise where can be seen, also price. Address CHAIRS, Care of Clipper.

THEATRE GUILD PLANS DRIVE

The Theatre Guild plans to bring in 5,000 new members within the next sixty days, according to announcement made at the anniversary luncheon held at the Cosmopolitan Club last week. Members are to get tickets to the five public productions and the one special presentation for members only which will be given by the guild next season.

The one hundred and thirty-eight members who attended the luncheon pledged to bring in a total of 1,000 new members to help make the guild the largest organization of its kind in the city.

"IRENE" HAS GOOD CAST

LONDON, Eng., April 17.—The cast of the London production of "Irene," the American musical comedy success, includes Maidie Hope, Daisy Hancox, Pat Somerset, Charles Alexander, Robert Blythe, Edith Day, Hubert Neville, Helen Kinriard, Margaret Campbell, Winnie Collins, Robert Micheallis, Robert Hale and Bertha Belmore. This is the programme order of their appearance. Frank Tours will conduct the orchestra during the run of the play here. J. L. Sachs is producing the play.

HAS ALL-MAN CAST

LONDON, Eng., April 17.—Ben Greet, who makes a specialty of playing Shakespearean plays in the manner in which they were played in the days of the Bard of Avon, will put on one at King George's Hall, Y. M. C. A. Building, on April 23, in which all the cast will be men. The proceeds go to the Actors' Benevolent Fund.

Greet visited the United States some time ago with one of his companies, and made a specialty of appearing before school audiences.

"LITTLE WHOPPER" CAST COMPLETE

LONDON, Eng., April 17.—The cast which will present the American musical comedy success, "The Little Whopper," at the Shaftesbury Theatre next week is as follows: Lilly St. John, Dave Burnaby, Jean Clarkson, Lena Maitland, Lena Halliday, Mercia Swinburne, Eric Lewis, Even Thomas and Pope Stamper, Grossmith and Laurillard will make the production.

HONOR FROHMAN'S MEMORY

LONDON, April 14.—A bronze plate commemorating the activities of the late Charles Frohman, in London, will be placed on his favorite table in a secluded corner of the Savoy Grill, by David Belasco.

The tablet will read: "In commemoration of the life and activities of the late Charles Frohman in London, by his friend David Belasco."

AIDING ORPHANAGE

LONDON, Eng., April 17.—On May 26th there will be held a ballot for the benefit of the Actors' Orphanage, under the patronage of Lord Lonsdale and a committee of prominent players and managers. The tickets cost \$1.25 apiece and are sold in book lots. Prizes of \$10,000, \$2,500, and \$1,250 will be given, in addition to several other smaller prizes.

GOING TO SOUTH AFRICA

LONDON, Eng., April 17.—The South African tour is becoming very popular with English artists again and many of them are taking routes over that time. A recent list of departures includes Tatten Hall and Company, Little Miss Mary, Betty Bruce, Jack Allen, and Leonard and Semon.

OWEN NARES BREAKS DOWN

LONDON, Eng., April 17.—Owen Nares has been forced to sublet the Queen's Theatre to the Marchioness of Townsend on account of his delicate health, which has forced him to give up acting and all stage work for a two months' rest, at Merry Margate.

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EVERYWHERE

SENT TO INSANE ASYLUM

May Nieman Taylor, the motion picture actress who recently disappeared, after entering the Hotel Claridge from a taxicab in which she left her baggage, has been committed by Judge Knott, of General Sessions, to the State Asylum for the Insane, at Matteawan.

Her mysterious disappearance did not last long, for, two days later, she was arrested by Detectives Brady and Ferguson, of the West Forty-seventh Street Station, at the Pennsylvania Depot. She was bound for Chicago, and had missed the train on which her trunks went. She was charged with grand larceny, the complainant being her former friend, Mrs. Haverton, who charged her with stealing \$250 worth of wearing apparel from her apartment at 250 East Eighty-fourth street. Mrs. Haverton told Magistrate Schwab, in the West Side Court, that Miss Taylor had come to her apartment while under the influence of liquor, pushed her way past the maid and, entering one of the bedrooms, went to sleep for about an hour.

After she left, Mrs. Haverton stated, she discovered the loss of her wearing apparel. Magistrate Schwab held Miss Taylor in \$1,000 bail for the Grand Jury, recommending that she be examined by a lunacy commission.

Following her indictment, Judge Knott appointed a commission which examined her and reported that she is mentally unbalanced. As a result of the commission's report, Judge Knott sent her to Matteawan.

VOTE AGAINST DEPOSITS

The Theatre Owners' Chamber of Commerce, of which William Brandt is president, voted last week to stand solidly behind the New York State Exhibitors' League in its fight for the removal of the deposit system, at a regular meeting of the Chamber held in the Astor. It was also stated that the Chamber has succeeded in reducing the rate of liability insurance from 22 cents to 11 cents per seat.

FILLING BENNETT'S PLACE

The recent resignation of Whitman Bennett from Famous Players-Lasky left a hole in the organization which is to be filled in this manner. Jesse Lasky, himself, will pay a little more attention to New York affairs; Robert McAlarney will take care of part of the work done by Bennett, and Howard Turill, formerly assistant to Bennett, becomes personal assistant to Lasky.

DOOLEY MAKING FIVE REELER

Johnny Dooley, with the Follies on tour, will soon be seen in a five-reel comedy, called "Skinning Skinners," now being made under the direction of Jack Shultz. The company is in Philadelphia this week and the camera and producing staff will travel with the show to complete this and other pictures that Dooley is making.

GERALDINE FARRAR SIGNS

Geraldine Farrar has been signed by the Associated Exhibitors as their first star. She will begin work on a new picture as soon as the local opera season ends. The picture will be released through the Pathé Exchange.

"SPOOK" DRAMA COMING

A picture dealing with the spiritualistic cult made famous by Sir Oliver Lodge and others, is to be produced by Parke and Whiteside from a scenario written by Charles D. Isaacson, an authority on spiritualism.

PICKFORD SUIT FILED

MINDEN, Nev., April 15.—Despite efforts to prevent its filing, the suit of the State against Mary Pickford, to make void her divorce from Owen Moore, was filed here today by Attorney General Fowler, personally conducting the suit.

FAMOUS DECLARES DIVIDEND

Famous Players-Lasky Board of Directors has declared a \$2 dividend on all preferred stock, payable to holders on May 1, provided they were on record April 19.

WANT PERMANENT FRENCH THEATRE

The French Institute of the United States has decided to inaugurate a campaign for the establishment of a permanent French theatre in New York. A meeting of fifty members of the institute was held last week at the offices of the institute, 599 Fifth avenue.

The president of the institute, McDougall Hawkes, said that unless the plans of the French theatre materialize there won't be a French season in New York next season.

A committee has been appointed, consisting of the heads of various French societies in New York, to inquire into the prospects of a permanent French playhouse.

METRO GETS MORE PLAYS

Among the new plays and novels which Metro has acquired for screen production are "The Hole in the Wall," by Fred Jackson and now at the Punch and Judy Theatre, and "Big Game," by Willard Robertson and Kilbourne Gordon, which opened at the Fulton Theatre.

Martha Hedman will be starred in "The Hole in the Wall."

Others which Metro has acquired are, "Held in Trust," by George Kibbe Turner, and "June Jeopardy," by Inez Haynes Gilmore.

JOYLAND SHOWS OPEN MAY 1

The Joyland Midway Exposition Shows open at Troy May 1. The American Beauty Diving Girls will be the featured act. Michael Glancy and Joseph Comfort will have charge of the vaudeville and Charles "Doc" Miller the side shows. Following Troy, the bookings carry them to Schenectady and Amsterdam, respectively.

PHIL HAZZA CHANGES

MONTREAL, Canada, April 16.—Phil Hazza, who, for the past five years has been with the Universal Film Company, Ltd., of Montreal, last week resigned his position of branch manager to become general manager of the Amalgamated Exhibitors' Circuit, Ltd., with headquarters here.

WOLPER LEAVES MAYFLOWER

Following a disagreement over the policy of the Mayflower Film Company, Isaac Wolper has resigned as president and will be succeeded by Benjamin A. Prager, former secretary and treasurer. Wolper will launch a company of his own to be known as the Wolper Film Company.

SOTHERN TAXIED TO PHILLY

In order to get to Philadelphia in time to open a two weeks' engagement at the Lyric Theatre, E. H. Sothern hired a taxicab and paid \$90 to get there. Sothern found that the railroads were uncertain because of the strike, and decided upon the other course.

PASS NEW STORAGE RULES

WINNIPEG, Man., Can., April 16.—The city council has passed a new film-storing regulation which requires exchanges to build ventilated vaults in which to store more than fifty reels of film. Less than fifty reels must be stored in ventilated steel cabinets.

RELEASE THROUGH REPUBLIC

Republic pictures has contracted for the release of a new picture now being made featuring Bernard Durning and called "The Sowing of Alderson Cree." The picture is the third of a series featuring Durning made by Macauley Photoplays.

BODANSKY'S NAMESAKE WINS

"Bodansky," a two-year-old horse named by Walter J. Salmon, first president of the New Symphony Orchestra, after Arthur Bodansky, the conductor, won his first race last week. Arthur and many other musicians cashed heavily.

"IRELAND" TO RUN ON

The run of the "Ireland, a Nation," feature at the Lexington Theatre, has been made indefinite, following two successful weeks, in which the weekly receipts totaled \$15,000.

CITY THEATRES

Happy Days FOR EVERY ONE
EVERY DAY AT THE HIPPODROME
Happy Prices—Seats 8 Weeks Ahead

REPUBLIC Theatre, 42d St. W. of Broadway. Evs., 8.30. Mats. Wed. & Sat., 2.30.
MARJORIE RAMBEAU in
"THE SIGN ON THE DOOR"

Knickerbocker B'way & 38th St. Evs., 8.30. Mats. Wed. & Sat., 2.20.
THE SUNSHINY CAPE COD COMEDY
"SHAVINGS"
"Like going on a Summer vacation."—*Evening World*

LYCEUM West 45th St. Evs., 8.15. Mats. Thurs. and Sat., 2.15.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

Belasco W. 44th St. Evs., 8.15. Mats. Thurs. & Sat., 2.15.
DAVID BELASCO Presents
LEONORE ULRIC in **"The SON-DAUGHTER"**
A play of New China by George Scarborough and David Belasco

HUDSON Theatre, West 44th St. Evs., 8.20. Mats. Wed. & Sat., 2.20.
BOOTH TARKINGTON'S New Comedy
CLARENCE

ELTINGE Theatre, West 42nd St. Evs., 8.20. Mats. Wed. & Sat., 2.20.
LAST WEEK OF
FLORENCE MOORE in **"BREAKFAST IN BED"**

B. F. Keith's Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, \$1, \$1.50
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OLYMPIC 14th Street, Near 3rd Ave.
Dixon's Big Review
Next Week—GIRLS, GIRLS, GIRLS

Mt. Morris Theatre 116th St. and 5th Ave.
Playing American Wheel Shows—This Week
SOME SHOW
Next Week—Girls from the Follies

Brooklyn Theatres

STAR Jay nr. Fulton St. Mat. Tel. Main 1893. Daily
PARISIAN FLIRTS
Next Week—CRACKERJACKS
Thursday Evening—Wrestling Under Direction of Geo. Bothner
Every Sunday—2 Big Concerts 2

FILM FLASHES

Charles Hutchinson has arrived in Los Angeles.

Edwin Mortimer has joined Metro's directorial staff.

Metro has re-titled "The New Henrietta" to "The Saphead."

Hobart Henley has started work on "The Sin That Was His."

Maurice Maeterlinck has completed his first story for Goldwyn.

Eugene O'Brien left Los Angeles last week for New York.

W. E. Atkinson, general manager for Metro, has returned from the Coast.

L. D. Balsly, exchange manager for A. H. Blank Enterprises, has resigned.

Universal will distribute Elmo Lincoln's serial, "The Lightning's Eye."

Howard Turrill will be Jesse L. Lasky's assistant with Famous-Players.

Colin Campbell has been engaged by Dustin Farnum to direct "Big Happiness."

I. D. Opat, an actor, will organize a company to produce Poe's "The Raven."

David Kirkland, director of Constance Talmadge, will sail for Europe May 15.

Harry Ham, foreign representative for Marshall Nellan, has arrived in London.

John C. Ragland has been elected vice-president of Arthur S. Kane Pictures.

Muriel Oestrich last week suffered the loss of her father, Abraham L. Oestrich.

John Lynch, author of "The Figure-head," arrived in Los Angeles last week.

Goldwyn is now completing the interiors for Rex Beach's "The North Wind's Malice."

Hope Hampton is featured at Moss Broadway this week in "A Modern Salome."

Viola Dana and Mae Allison have returned to Hollywood after a brief vacation.

Ellis A. Wolf has been made New York manager of the offices of Character Plays, Inc.

Don Walk is now exploiting Foundation and Fine Arts Pictures for Murry W. Garrison.

Hazel Hudson has been signed by Character Pictures for "The Isle of Destiny."

Inter-State Film Exchange has bought the rights to "The Red Viper" for Nebraska and Iowa.

W. W. Hodgkinson will release "Cynthia of the Minute" and "The Harvest Moon" this week.

Norma Talmadge and Eugene O'Brien, according to reports, will co-star in photo plays.

I. Perse has opened the Capitol Motion Picture Supply Company, on West 46th Street.

Lewis Stone has been signed by Thomas H. Ince for the leading role in "Beau Revel."

Claire Du Brey has been engaged to support J. Warren Kerrigan in "The House of Whispers."

"Marama," a story by Ralph Stock, has been purchased by the Universal Scenario Department.

B. E. Bristol has been appointed manager of the local office of United Picture Theatres in Milwaukee.

Bryant Washburn is now at work on "A Full House," after finishing "What Happened to Jones."

Goldwyn has started work on screening "Empire Builders" by Mary Roberts Rinehart and "Officer 666."

George King, representative for Stoll Pictures, Ltd., left for London last Saturday aboard the Baltic.

Conrad Nagle has been placed under a long term contract by the Famous Players-Lasky Corporation.

Donald H. Walk, formerly with Jack Cohn, is now director of publicity with Fine Arts Pictures Corp.

Olive Thomas, with Larry Trimble, her director, has gone to the Selznick West Coast studios in California.

T. Kinwood Peters, formerly technical director for World Films, leaves next month on a tour of the world.

Casino Theatre
This Week
SOCIAL MAIDS
Next Week—SAM HOWE SHOW

Empire Theater
Ralph Avenue and Broadway
BEHMAN SHOW
Next Week—GIRLS DE LOOKS

GAYETY Throop Ave. Broadway
This Week
JAZZ BABIES
Next Week—DIXON'S BIG REVIEW
Every Sunday—2 Big Concerts 2

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NATIONAL LEAGUE
POLO GROUNDS

IT'S THE THOUGHT

"I don't seem able to concentrate."
Is the comment of most folks to-day.
When I try to be still and think of one thing.
A dozen other thoughts drift in the way.
Now the thinking out stage and remedy for this
If you wish to change discord to cheer
Is to wake in the morn, with a smile on your face
And act like the person you'd like to appear.

Willie Mack
"Juvenile" Razzle Dazzle Co.

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AMATEURS, ATTENTION. Note! Free School of Acting
Instruction for Stage in all branches absolutely free for all those stopping at the Sherman House, Davenport Centre, N. Y. Address Prof. Dan Sherman.

H. D. Goldberg has been appointed manager for the Republic Distributing Corporation's branch in Atlanta.

Catherine Wallace has been engaged by Morosco and will appear in a forthcoming Bryant Washburn picture.

Elaine Hammerstein was fined \$25 in the Traffic Court last week for breaking the speed limits on Broadway.

Beverly Bruce has recovered from her recent illness and resumed work with the Parke-Whiteside Company.

Hazel Hudson has been signed to play in the newly organized Character Pictures' first film, "The Isle of Destiny."

Clara Kimball Young is at work on "Mid Chancell," a Sir Arthur Wing Pinero play, made famous by Ethel Barrymore.

Phillip Hurn is writing the scenario of "La La Lucille," the musical comedy to be screened by Lyons and Moran.

Robert McKim and Claire Adams have been engaged by Benjamin B. Hampton for his features, under a long-term contract.

Sam Blatt, president of the Philadelphia Exhibitors' League, is now connected with the Republic exchange in that city.

Phil Hazza has resigned as manager for Canadian Universal to become manager for the Amalgamated Exhibitors Circuit, Ltd.

Jacques Jaccard, the Universal director who was loaned to Fox to make two pictures for Tom Mix, is back with Universal.

George D. Baker is en route to New Orleans with a company of Cosmopolitan played to screen "A Whiff of Hellotrope."

Floyd St. John has been appointed manager of the newly established California exchanges of Pioneer, with home offices in Frisco.

The first print of "A Splendid Hazard," an Allan Dwan production for Mayflower-Realart, arrived in New York from the Coast last week.

F. F. Kimerly has resigned as manager of the Boston exchange of Robertson Cole and is succeeded by M. E. Morey, formerly with First National.

Frank Leigh sails May 7 for a month's stay in London with his wife. He will try and bring his brother, Jack Leighton Leigh, back with him.

The Alexander Film Corporation will act as sales agent for the Output of Special Pictures Corporation, making their first release with "Uneasy Feet."

C. Gardner Sullivan has given up going to Europe at this time and has left New York for Los Angeles, where he will remain throughout the Summer.

Robert Gordon, who created the Huck Finn role for "Huckleberry Finn," is to have his own company, to be known as the Robert Gordon Productions, Inc.

Francis A. Gudgey, vice-president of Goldwyn, is now on his way to the Coast. He is generally credited with being the Du Pont man in the corporation.

David Kirkland, who has directed several Constance Talmadge pictures, sails for Europe on May 15 to photograph famous locales for reproduction here.

Variety Pictures, of Washington, D. C., has purchased the rights to "The Weekly Indigestion," a series of comedy news reels for the District of Columbia, Maryland and Virginia.

Frank William Thiring, managing director of the motion picture department of the J. C. Williamson, Ltd. of Australia and New Zealand, is in New York for a few weeks.

Joseph Brandt has sold "Nobody's Girl," a feature with Billie Rhodes in the leading role to the Federated Film Exchange of America, an organization of independent exhibitors.

R. W. Baremore, formerly in charge of publicity and advertising for the United Picture Theatres, has been engaged as exploitation man for the Haring and Blumenthal Enterprises.

Robert McLaughlin, author of "The House Without Children" and "Hidden Charms," is selecting players for a forthcoming Bradley Features, Inc., production, and for his Summer stock in Cleveland.

Robert Harron is to be starred by D. W. Griffith as soon as "Romance" is completed. Chet Whitney will make the feature, which is to be produced under the management of D. W. Griffith and released by United Artists.

Ouida Bergere has written a new original story and script called "Idols of Clay," in which Mae Murray will be featured. It is the first script Miss Bergere has written under her new contract with Famous Players-Lasky.

Otto C. Gilmore and Charles Raleigh have returned from a trip to the Sahara Desert, where they took pictures for Prizma.

The William Faversham pictures that Selznick is making will be released on the single film booking plan, which enables exhibitors to buy them one at a time, as they like.

The first issue of the newly created Herbert Kaufman weekly, which Selznick is to release on May 10, will be called "A Good Fellow."

Lawrence Grant, featured in "To Hell With the Kaiser," is now in the Metro stock organization.

"Burning Daylight," the first of the Jack London series, has been completed and work on the second has been begun by C. E. Shurtleff, Inc.

June Mathis is preparing a script of the famous Drury Lane success "Hearts are Trumps," by Cecil Raleigh, which Rex Ingram will direct for Metro.

Burton George is to direct "The Wilderness Fear" for Selznick and will take a company touring through this country and Canada to get the scenes.

Lavilla Seibert, George Backus and Joseph Flanagan have been added to the cast of "Marooned Hearts," starring Zena Keefe.

Randolph Bartlett and the entire Selznick editing department has moved to the Fort Lee Studio.

"Dangerous Paradise" has been purchased by Myron Selznick as the first starring vehicle of Louis Huff.

C. C. Ezell has been appointed southern district manager for Select, with headquarters in Dallas.

Robert Ellis, who has been working with Eugene O'Brien, has returned from the West coast.

James Dent has been made general studio manager for Select.

Mrs. De Wolf Hopper, Violet Reed, Radcliffe Steel, Claude Payton, Matilda Brundage, Emily Fitzroy and Downing Clark are in the cast that will support William Faversham in "The Man Who Lost Himself," a forthcoming Selznick picture.

William P. S. Earle, director of "Whispers," was hurt by a rock thrown during one of the scenes in the picture, last week.

Charles Steele has been appointed comptroller of Selznick Enterprises. He was formerly auditor of Republic.

E. H. Griffith is directing Corrine Griffith in a new Vitaphone feature called "Gum Shoe Four."

Edward J. Clawson has joined the staff of Metro and will write scenarios for that organization, his first being of "Big Game."

The second of the "Bringing Up Father" comedies will be released on May 16th, under the title of "Father's Close Shave."

Pathe will release "The Third Eye," starring Warner Olan and Eileen Percy on May 23. This is the third Pathe serial to be released this year. It is in fifteen episodes.

Alice Lake is to be starred in a new production called "Indiscreet Wives," in which she will be directed by Edwin Mortimer. Julie Herne wrote the play which was scenarized by Lois Zellner.

LETTER LIST

GENTS.	McClellan, R. K.	Fröhlich, Elsie & Marta
Bartleson, A.	Mastinger, Chas.	Frank, Bernice
Billings, J. J.	Melvin, T.	Frances, Lou
Crane, Dwight	Mandell, Robert	Gray, Grace
Crow, Alex.	Pogue, Herbie	For, Mae
Dixon, Jim	Reynolds, E.	Gay, Katherine
De Kalb, Ernest	Klyde	Goodwin, Mrs. L.
Fraser, Walter	Ring, Albert	A.
Fraser, Frank I.	Robbins, Wm.	Gallagher, Daisy
Fennell, Earl E.	Rigby, Arthur	Goodwin, Loretta
Glover, Harold F.	Stratton, Harry	Gordon, Grace
Gonnally, John	Van Fossen, Harry	Hearse, Catherine
Gillette, B.	West, Jack	Hart, Ethel T.
Gibney, Jas.	Wire, Sidney	Henderson, Anna M.
Gould, Frank		Harding, Olive
Graham, John		Laaky, Berdie
Hollinger, Chas.	LADIES	Langtry, Nellie
Haggin, Ben A.	Allen, Katie	Lee, Florence
Hesley, Patrick	Archer, Gloria	Leonard, Susie P.
Hamlin, Richard	Astor, Guy, Mrs.	La Berriere, Elsie
Jrammer, Frank	Brice, Fannie	Leslie, Eva
King, Allyn	Booth, Annie	Miller, Bobbie
Leahy, Bert	Cleveland, Hazel	Miller, Billie
Leahy, Chas. E.	Claxton, Dorothy	McCann, Cecil
Lewis, H. C.	Carmen, Byrd	Merrill, Beanie P.
Leo & Stanley	Conley, Ruth	Mitchell, Kittie
Lester, Chas.	Crane, Laura	Musbeck, Miss E.
Mokelke, Ed	Carleton, Eleanor	Mitchell, Louie
Marshall, Geo. O.	Conley, Billie	Miller, Gertrude
Millins, Arthur	De Vay, Rhoda	Mason, Virginia
Miller, Bobbie	Doherty, Florence	Osborne, Olive
Miller, Gus	Eleanore, Peggy	O'Neill, Emma
Murray, Peter H.	Edwards, Jane	Peyer, Louis
Mott, Peter E.	Egan, Jessie	Rockwell, Wanda

DEATHS

JULES HUMMEL died last week at his home in Philadelphia after a protracted illness. He was a comedian who more recently appeared with Harry A. Meyer's "Novelty Minstrels" and Billy Schoen's.

ROWLAND OSBORNE, an actor, died early this week at Bellevue Hospital. He was the son of Charles Osborne, of Washington, and was forty-five years old.

ROWLAND OSBORNE, an actor, died at 252 West Forty-third Street last Monday, from tuberculosis. He was forty-six years old.

HARRY MACK died at Los Angeles, Cal., March 25, forty-eight years of age. He formerly worked with Ed Monroe and was a member of James E. Cooper's burlesque forces. He belonged to a New York lodge of Masons, the Actors' Equity, and the Philadelphia Lodge of T. M. A.

IN MEMORY OF Olmstead E. Covert MY HUSBAND

DIED MARCH 15th, 1920

Sunset and evening star,
And one clear call for Me!
And may there be no moaning of the bar
When I out out to Sea.
Twilight and evening bell
And after that the dark!
And may there be no sadness of farewell
When I embark.

Laura McVicker Covert

A. T. HENDON died suddenly of heart failure recently in England. He was a character actor and stage manager for the "Peg O' My Heart" company.

BARON, the famous comedian, died suddenly recently at his home in Asnières, France, in his eighty-second year. He was famous as a member of the troupe of comedians which included Guy, Max, Prince, Brassieur, and others. He is survived by his son, who also uses his name. Baron, and, like his father, is a comedian.

LERAND, the famous character actor, who, for twenty years was at the vaudeville, where he created roles in some of the most famous plays produced the world over, is dead. He had been suffering pecuniary difficulties and, when his illness came, the end was sudden. A fund raised for him did not reach him in time to save his life.

JENNY JONES, for many years a well known vocalist of the London Variety stage, died recently at Sunderland, England. She was sixty-four years of age and had been on the stage for about forty-five years. In private life she was Mrs. Jane White.

CHARLES E. ALLEN, manager of the Empire Theatre, Amherst, Nova Scotia, was seized with heart failure last week and died very suddenly. He is survived by his wife and daughter.

WILLIAM REID, stage manager of Loew's Theatre, Montreal, died last week from cancer, at the age of thirty-nine. A wife and one son survive him.

IN MEMORY OF MAX GOLDBERG

WHO DEPARTED

April 7, 1920, at Pasadena, Cal.

May His Soul Rest in Peace

AL GILBERT

J. B. TRAVELLE, an old time vaudeville performer, died last week in San Francisco at the age of fifty-seven. He was known as an illusionist and shadowgrapher and appeared in theatres in every part of the world. He is also accredited with being one of the pioneers in the motion picture field.

J. ALBERT HALL, an actor who appeared in support of William Hodge in "The Guest of Honor," dropped dead in a hotel at Cumberland, Md., last Sunday. He had apparently been in perfect health, showing no signs of illness at the Saturday night performance.

GENERA SALDIERNA, who for years directed the Columbia Theatre orchestra, San Francisco, and who also directed the orchestra of the Harlem Opera House, in New York, Sandow's orchestra, on the road, and was known as lover the country as a leader, died recently in San Francisco of the flu. He was born in Mexico in 1864 and came to this country in 1881. He is survived by his wife and two sisters. Saldierna was a member of the Bohemian Club, the T. M. A., the Musicians' Union, and the Musical Fund Society.

PROFESSOR GEORGE BARTHOLOMEW, famous throughout the country as a horse trainer, he having educated a school of twenty-four horses, with which he appeared all over the country, died last week. The attraction was known as The Equine Paradox.

Professor Bartholomew was eighty-five years of age and had been retired for the last fifteen years. His animals performed all of their work by his word of command. Death came at the home of his daughter, Mrs. M. S. White, at Independence, Mo. He is survived by several sons and a daughter, his wife having died ten years ago.

WALTER EDWARDS, for the past three years a Famous Players director, died in Honolulu last week.

MAHLON ALPINE, a son of Charles H. Alpine, of the famous Alpine Family, died at his home, 5602 Twelfth Avenue, Brooklyn, last week, from asphyxiation, due to leaking gas in his room. The Alpines are a well known acrobatic family.

HIP HAS NEW TICKET

This coming week a new type of coupon ticket will be in vogue at the Hippodrome, which the controlling department of the big playhouse selected after experimenting with several new styles submitted by the Globe Ticket Company. It is a double-end ticket and as the ticket sellers make a sale one end is clipped off by a patented chopper and deposited in a carrier which communicates with the auditor's office.

The device and ticket were designed by Clinton Lake of the Hippodrome's financial staff and will facilitate the sale of tickets and make it possible to record the advance sale, for all future performances hourly hereafter.

EQUITY PLANING SHOW

The Actors' Equity Association is planning a benefit at the Metropolitan Opera House for the evening of Sunday, May 9. One thousand Equity members will take part, the proceeds of which will go to the Equity building fund. On the Entertainment Committee are Earle Boothe, Chairman; Ethel Barrymore, Marjorie Rambeau, Blanche Ring, Peggy Wood, Helen MacKellar, Hassard Short, John Emerson, Percival Knight, Everett Butterfield, Ralph Morgan, Charles Winniger, James Gleason, Harry Mestayer, George Le Guere, Otto Kruger, William J. Kelly, Morgan Wallace, Richard Gordon, Ernest Truex and Sam Hardy.

SELWYNS REHEARSING NEW ONE

The Selwyns began rehearsing a new comedy, entitled "1200 a Year," by Edna Ferber and Newman Levy, early this week.

The first performance of it will take place May 10, at Ford's Theatre, Baltimore. The cast includes John Holliday, Percy Winter, Marie Meadows, Cecil Yapp, Henry Vermilye, Jennie Moscovitz, Elsie Risser, Laura Bennet, George Le Soir.

U. V. A. COMPLAINTS

Andy Rice claims that Morris and Campbell are using a travesty poem on "Jack and Jill" of which he holds the copyright.

The Willie Brothers have entered a complaint that another team is using their name and ask for a discontinuance.

The claim of Barto and Clark (Columbia and Victor) against Hamlin and Mack has been settled in favor of the former.

Jack McLellan has entered a protest against the use of a gag he claims as original property and which is now employed by John Scully in George Choo's "Under the Apple Tree."

The gag complained of is "Where did you learn to speak French?" Answer: "Off a cologne bottle."

Frank Sabini, of Sabini and Goodwin, complains that Pinto and Boyle have infringed on their entire act.

JAMES MADISON Says—

As a vaudeville writer I believe I am turning out better work than ever before and my income is also bigger. Perhaps the one has much to do with the other. My "fun factory" is at 1403 Broadway, New York.

I also publish MADISON'S BUDGET.

NEW ACTS

(Continued from page 23)

VAN AND CORBETT

Theatre—Colonial.

Style—"The Eighteenth Amendment."

Time—Sixteen minutes.

Setting—In one.

Billy B. Van and Jim Corbett could draw a big crowd to a theatre through their names alone, but, in addition to that, they have turned out one of the cleverest, and, without a doubt, funniest two-man talk acts to be seen. As a comedian, Van is a scream, and Corbett is a splendid "straight."

They start the act in one, passing each other by. Corbett then calls Van to him, insulted because Van did not recognize him. From then on the fun starts. After some patter containing a lot of ad lib work on Van's part, they decide to do an act in vaudeville. Van tells Corbett that he has a lot of jokes, and, to prove it, pulls out a stack of index cards of varied colors. The white cards contain jokes for old maids, the pink ones jokes for intimate friends; green ones, Irish jokes, and Van has one red card—containing the joke of the act. What the joke is, Van don't get a chance to tell, and, therefore, the audience does not know it. But the piece of business employed all through the act, in his attempts to spring the joke, and the interruptions by Corbett, are screams. Incidentally, Van drinks some "squirrel's blood," gets a "crying" drunk on, challenges Corbett to fight and employs other bits that are riots.

No audience is going to be disappointed after seeing Van and Corbett. G. J. H.

WHITE AND BRADFORD

Theatre—Proctor's 125th St.

Style—Comedy and singing.

Time—Twelve minutes.

Setting—One.

White and Bradford, a colored act with burnt cork make-up, depend mostly on singing and the woman's burlesque comedy. The voices, especially the woman's, are strong and suited to the style of songs they attempt. But, the kneeling on the stage for the "prayer" lines in the man's solo, was very poorly advised.

The closing number, "Sweet Emma, My Gal," was sung in the days of Williams and Walker and might be replaced with something a little more up to date.

The woman drew a few laughs with her burlesquing of the "straight" singing of the male member of the team. Small time only; lacks class. H. M.

DANCING SOLLY

Theatre—Proctor's 125th St.

Style—Dancing and piano.

Time—Twelve minutes.

Setting—In one.

Dancing Solly is a colored lad, and where he has been hiding himself up to now is a mystery. Attired in a misfitting suit, he came on as a try-out at dancing alone, without resting. His this house and stopped the show cold. Solly does at least eight minutes of work in all toe-dancing and what he is unable to do in that line doesn't seem to be worth doing. He also plays piano in jazz style.

Let some one who can handle him get hold of Solly, dress him up, put some finish to him and he will be all set for the big time. G. J. H.

DENNY BRAY

Theatre—Proctor's 125th St.

Style—Talking and singing.

Time—Twelve minutes.

Setting—In two and one.

Bray opens in two, doing a comedy "Nance" as an Irishwoman. Talk in dialect follows, but it is very poor. He then changes in the dark to male clothes and shifts to one, offering two songs. Bray has a fair voice, but his present act won't do. With other material his ability will do for small time. G. J. H.

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange (AGENCY)

(Palace Theatre Building, New York)

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